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THE MUFAḌḌALĪYĀT

AN ANTHOLOGY OF ANCIENT ARABIAN ODES

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THE MUFAḌḌALĪYĀT

AN ANTHOLOGY

OF ANCIENT ARABIAN ODES

COMPILED BY

AL-MUFAḌḌAL SON OF MUḤAMMAD

ACCORDING TO THE RECENSION AND WITH THE COMMENTARY OF

ABŪ MUḤAMMAD AL-QĀSIM IBN MUḤAMMAD AL-ANBĀRĪ

EDITED FOR THE FIRST TIME

BY

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VOLUME II

TRANSLATION AND NOTES

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DEDICATED

TO THE ILLUSTRIOUS MEMORY OF

ANTOINE ISAAC SILVESTRE DE SACY

AND

ARMAND PIERRE CAUSSIN DE PERCEVAL

PIONEERS IN THE EXPLORATION

OF

ARABIAN ANTIQUITY

PREFACE

In offering to the public the second volume of the Anthology compiled by al-Mufaḍḍal, containing the translation and English commentary, I should explain that the printing of the first volume was interrupted in 1914 by the outbreak of the European War, and that the work of translation had to be completed before the Arabic text was fully in type. This, however, applies only to the portion from p. 335 of this volume onwards to the end, and I believe that no important discrepancies, if any, will be found between the translation and the text.

The whole of the second volume has been read in proof by my friend Prof. A. A. Bevan, to whose valuable criticism and suggestions I owe much. The Subject Index, compiled after the matter of the volume was in type, has been enriched by many observations dealing with the plants and trees mentioned in the poems, supplied by Prof. J. J. Hess of Zürich, whose high authority on this subject is generally recognized by European scholars, and to whom my grateful thanks are due. It will be seen that the entries in the Index do not always agree with the conclusions provisionally adopted in the text, and it will be understood that the identifications in the former supersede those in the latter.

In the Introduction the history of the Collection, and its character as a trustworthy compilation of genuine specimens of ancient Arabian poetic art, are explained; and it remains only to commend its study to those interested in the development of civilization, and especially in the far-reaching influence which the victories of Islam, with Arab thought and culture behind them, exercised in the three Continents from the seventh century onwards. No race has ever expressed itself more completely, or with greater faithfulness, in its national literature, an appreciation of which is therefore indispensable to any adequate view of the part played by the Arabs in the history of Mankind.

C. J. LYALL.

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INTRODUCTION

THE anthology of ancient Arabian poems called the *Mufaḍḍalīyāt* takes its name from al-Mufaḍḍal, son of Muḥammad, a member of the tribe of Ḍabbah, by whom it was put together. He was not, like many of the early scholars of Islam, a client (*maulà*) of foreign race, but a pure Arab of good lineage, belonging to the noble stock of as-Sīd.* His father, Muḥammad b. Ya'là, is cited in Ṭabarī's *Annals* many times as an authority for events which happened during the wars of the Arabs on the Khurāsān frontier in the north-east of Persia between the years 30 and 90 of the Hijrah. The tribe of Ḍabbah to which he belonged, and a large portion of the tribe of Tamīm, with which the Ribāb (including Ḍabbah) were usually associated, were at that time cantoned in that region, and Muḥammad probably held a command there. It seems likely that the son was born during his father's residence in those distant lands. His grandfather Ya'là was appointed by al-Ḥajjāj (75–95) to be governor of Rai in Persia, and afterwards of Iṣfahān. The date of al-Mufaḍḍal's birth is not known. He seems to have lived the greater part of his life at al-Kūfah, and to have occupied himself with the studies of which that city was the centre. He appears to have been a partisan of the house of 'Alī, and, after the establishment of the 'Abbāsid dynasty in 132, took part in the rising headed by Ibrāhīm b. 'Abdallāh b. al-Ḥasan (b. al-Ḥasan b. 'Alī), brother of Muḥammad, called 'The Pure Soul', *an-Nafs az-Zakīyah*, in 145, against al-Manṣūr, the second 'Abbāsid Caliph. Ibrāhīm was defeated and slain, and al-Mufaḍḍal taken prisoner, when al-Manṣūr is said to have pardoned him on the intercession of his fellow-tribesman Musayyab b. Zuhair of Ḍabbah, and appointed him instructor in literature to his son Muḥammad, afterwards the Caliph (158–169) al-Mahdī, in whose train he visited Khurāsān. The date of his death is uncertain, the years mentioned varying from 164 to 168 and 170.†

Al-Kūfah, the northernmost of the two military colonies founded by the Caliph

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* See p. 159 *post*, where a poem by Rabī'ah b. Maqrūm (who also belonged to the Sīd) will be found, addressed to a chief of this house named Mas'ūd, son of Sālim, who was perhaps a kinsman of al-Mufaḍḍal, whose genealogy is given in the *Fihrist* (p. 68): Ya'là, his grandfather, was grandson of Sālim b. ar-Rammāl.

† In the *Fihrist*, p. 69, the date has been left blank. Many anecdotes about al-Mufaḍḍal appear in the *Aghānī* and elsewhere, but no connected biography has been included in the sources as yet published. Information regarding him will be found collected in Flügel, *Grammatische Schulen*, p. 142.

'Umar for the domination of the great Mesopotamian plain, was, during the period of Umayyad and early 'Abbāsid rule, a place where the work of collecting and recording the poetry of the pre-Islamic time was pursued with ardour. Both al-Kūfah and al-Baṣrah were situated on the borders of cultivation, with the healthy high land of the Desert behind them, in the immediate neighbourhood of ancient sites which for centuries had been points of resort familiar to the nomad tribes. The former was in close proximity to al-Ḥīrah, the famous capital of the Lakhmite kings, which lay three miles to the south, while al-Baṣrah was only a few miles inland from al-Ubullah,* an ancient mart on the united stream of the Euphrates and Tigris, commanding the great trade routes east and west, north and south, by land and water. These two centres were the places where the armies of Islam, drawn from the tribes of the Peninsula, were collected for their annual campaigns for the extension of the Faith into the empires of Byzantium and Persia, and, when the latter had fallen, into Central Asia. Thus both war and commerce brought to al-Kūfah and al-Baṣrah tribes from the remotest parts of Arabia, and many of their chiefs took up their abode permanently there. The study of the Arabic language, its word-stock and grammar, had, early in the life of the new Dominion, become the care of the religious heads of Islam. The Caliph 'Alī, who made al-Kūfah his head-quarters, is said † to have been the first to insist upon the necessity of taking special measures for maintaining the purity of the language of the Qur'ān, which was in danger of being lost by the deterioration of the speech of the Arab settlers among the Aramaic-speaking population of Mesopotamia; and under his direction the earliest Arabic grammar is alleged to have been drawn up by Abu-l-Aswad of Du'il, a section of the tribe of Kinānah. After this first impulse, interest in the subject spread rapidly. Both al-Kūfah and al-Baṣrah became the head-quarters of a school of active grammatical and linguistic research, for the supply of which the national stores of poetry, preserved in the memory of the tribal traditionists or *Rāwīs*, were drawn upon. In the pre-Islamic period al-Ḥīrah (adjacent to al-Kūfah) had been the resort of numerous poets who composed odes in praise of the Lakhmite kings, and it is said that a volume containing some of the works of the most eminent poets, and especially poems in praise of the last king, an-Nu'mān, and his predecessors, had been preserved in the family of the Lakhmite princes, and passed into the hands of the Umayyad house of Marwān.‡ It was natural, therefore, that the search after poetry should be

* See *post*, p. 246.

† al-Anbārī, *Nuzhat al-Alibbā*, pp. 3–4.

‡ This statement, apparently quoted from Muḥammad b. Sallām, occurs in the preface to al-Marzūqī's commentary on the *Mufaḍḍalīyāt*. It is also cited by as-Suyūṭī in the *Muzhir*, i. 121,

most active at al-Kūfah. But at both places the evolution of grammar and lexicography was pursued with energy, and considerable rivalry existed between the schools of al-Baṣrah and al-Kūfah, each of which criticized the other's doctrines, and circulated anecdotes to throw discredit upon the learning of its competitor. Eventually, in the early 'Abbāsid period, the school of Baghdād, which finally became the standard, was built upon the foundations of both, with a leaning towards the system of al-Baṣrah rather than that of its rival.

Of the school of al-Kūfah al-Mufaḍḍal, as a man of learning, was the undisputed head. He bore, like his antagonist Ḥammād, the title of *Rāwiyah*,* implying that he was acquainted with, and could recite, a vast store of ancient poetry. The anecdotes which are told of him represent him as a trusted scholar and honest reporter of tradition, who disdained the arts of his contemporary Ḥammād. The latter, a man of Persian origin, is accused of interpolating verses made by himself into ancient poems, of passing off as his own compositions of the pagan time, and of putting forward fabricated poems in the names of the ancient poets. A great many anecdotes (several of them evidently apocryphal) are told about him in the article dealing with him in the *Aghānī*, v. 164–75.† According to Ibn Khallikān, he was born in A. H. 95, and died in 155: some say that he lived to see the accession of al-Mahdī in 158. The *Fihrist* gives 75 for his birth and 156 for his death. These dates indicate that his life must have been coincident with that of al-Mufaḍḍal, and

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and ii. 237. There is nothing improbable in it: al-Ḥīrah was a centre where writing in Arabic was practised, and in the Peninsula any one who was able to write was said to have been taught the art by a man of al-Ḥīrah. The oldest Arabic inscription extant, dated A. D. 328, is on the tomb of a Lakhmite king. King an-Nu'mān's daughter Hind, widow of 'Adī the poet, was living in al-Ḥīrah when it was conquered by the Muslims in A.H. 12 (*Aghānī*, xiv. 141).

* *Rāwiyah* is an augmentative form of *rāwī*, like *'allāmah* of *'allām* and *nassābah* of *nassāb*. *Rāwī* (pl. *ruwāt*), originally used of a camel carrying water-skins, is the technical word for a person who commits the works of a poet to heart and thus perpetuates them in the memory of men.

† Ḥammād's father Shāhpūr (Arabic Sābūr) was a Persian made captive by Ibn 'Urwah, grandson of Zaid al-Khail, the chief of Ṭayyi', at his conquest of the Dailam country in Gīlān, in Northern Persia. He served as a slave his captor's daughter Lailà for fifty years (and apparently received the Arabic name *Maisarah*, meaning 'wealth', 'comfort'); at her death he was sold for 200 *dirhams* to 'Āmir b. Maṭar ash-Shaibānī, who gave him his liberty. Ḥammād was thus a client (*maulà*) of Shaibān, a Bakrite stock. There is an impossible story in the *Aghānī* (v. 171) that he began life as a companion of thieves and vagabonds, and that one day he found in a house into which he had broken a volume containing the poems of the men of Medina (the *Anṣār*): he read this, and was attracted by it to the study of poetry and the traditions of the Arabs, in which he afterwards excelled. He knew by heart an enormous number of odes attributed to the ancient poets and gathered from the *Rāwīs*. At his death an elegy was composed upon him by Ibn Kunāsah (123–207), the scholar and poet of al-Kūfah, who collected the poetry of his tribe of Asad (see Introduction to the *Dīwān* of 'Abīd, p. 9), which gives him a good character. (*Fihrist*, p. 92.)

al-Kūfah was also his head-quarters. We shall return to Ḥammād later, in considering the question of the authenticity and genuineness of the ancient poems.

The story of the inception of the *Mufaḍḍalīyāt* is thus told * by Abū 'Alī al-Qālī, on the authority of Abū 'Ikrimah of Ḍabbah:

'The Caliph Abū Ja'far al-Manṣūr one day passed by the room in which al-Mufaḍḍal was giving instruction to al-Mahdī, and heard the former reciting the poem † of al-Musayyab beginning

Hast thou started to leave Salmà without any boon from her?

And al-Manṣūr stood, held by the beauty of the verses, listening to the recitation, unperceived by al-Mufaḍḍal and his pupil, until the poem was finished, when he passed on to his hall of audience. Arrived there, he sent for al-Mufaḍḍal and the prince, and told them how the poem he had overheard had stayed his steps to listen, and how greatly he had admired it. Then he said: "If thou wouldst take in hand the poems of those authors of whom only a few remains are extant,‡ and select for thy pupil the best of each poet's verse, that would in truth be a worthy task." Al-Mufaḍḍal acted on the Caliph's suggestion, and the *Mufaḍḍalīyāt* is the result.'§

According to al-Qālī,|| he was told by 'Alī b. Sulaimān al-Akhfash ¶ that he had heard from Abū Ja'far Muḥammad b. al-Laith of Iṣfahān that he had attended the lectures of Abū 'Ikrimah of Ḍabbah on the *Mufaḍḍalīyāt*, and that 'Abū 'Ikrimah had alleged that al-Mufaḍḍal had selected only eighty ** odes for al-Mahdī, and that afterwards, when the Collection was read before al-Aṣma'ī, the number of odes grew to 120. Al-Akhfash added that the grammarian Tha'lab (200–91) had told him that Abu-l-'Āliyah al-Anṭākī, as-Sidrī, and 'Āfiyah b. Shabīb, all of the Baṣrah school and pupils of al-Aṣma'ī, had informed him that they had read the *Mufaḍḍalīyāt* with their Master, after which they looked through the works of the poets accessible to them, selected from each poet the best of his poems, and added them to the *Mufaḍḍalīyāt*, asking al-Aṣma'ī to explain anything which they found difficult to understand in the sense or language of the poems: in this way the Collection greatly increased in size.

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* *Amālī, Dhail*, p. 131. † Our No. XI. ‡ Arabic *al-Muqillūn*.

§ Quite a different story is told by Abu-l-Faraj al-Iṣfahānī in the *Maqātil aṭ-Ṭālibīyīn* (Ṭihrān edn., p. 119, foot). According to him, when Ibrāhīm, the leader of the rising of 145, and al-Mufaḍḍal were both in hiding, the former asked the latter to bring him something out of his stores of literature to beguile his gloomy thoughts. Al-Mufaḍḍal thereupon made a selection of seventy odes, which he wrote out for him from the books which he possessed. After Ibrāhīm's death this was published by al-Mufaḍḍal, who afterwards added to the seventy a supplement bringing the number of odes up to 120. The date of the *Maqātil* is 313 H.

|| *l. c.*, p. 131.

¶ No. 3 of that name, died 315 H.

** In the Berlin MS. of al-Marzūqī's Commentary the word is *thirty—thalāthīn* instead of *thamānīn*, an easy copyist's error.

It is necessary to examine this statement, for if it is correct, less than two-thirds of the Collection can claim the personal authority of al-Mufaḍḍal.

In the introduction to our commentary on the *Mufaḍḍalīyāt*, Abū Muḥammad al-Qāsim al-Anbārī (died 304) states that he had the groundwork of his commentary from the mouth of ʿĀmir b. ʿImrān Abū ʿIkrimah of Ḍabbah,* who treated the whole collection as coming from al-Mufaḍḍal. Abū ʿIkrimah asserted that he had the poems directly from Abū ʿAbdallāh Muḥammad Ibn al-Aʿrābī (died 230 or 231), who was al-Mufaḍḍal's (died 170) stepson and transmitter. There are only four poems in our collection (Nos. III, XIII, XVI, and XIX) which al-Anbārī expressly states were not handed down to him by Abū ʿIkrimah, but these he had from Abū Jaʿfar Aḥmad b. ʿUbaid b. Nāṣiḥ, who was himself a hearer of Ibn al-Aʿrābī. In addition to these four, there are two, XXX and XXXII, in which the commentary mentions Aḥmad, but not Abū ʿIkrimah, as the authority for the interpretations: possibly these two (which are wanting in al-Marzūqī's text) should also be included among those which lack Abū ʿIkrimah's certificate of their genuineness: but they too are vouched for by Aḥmad as emanating from Ibn al-Aʿrābī. How are we to explain such a statement as that attributed to Abū ʿIkrimah by al-Akhfash, if the whole of the remaining 120 poems were treated by the former as transmitted by Ibn al-Aʿrābī? During the lifetime of the last-named scholar, who was the most celebrated teacher of al-Kūfah, and of al-Aṣmaʿī, who similarly stood at the head of the school of al-Baṣrah, there was sharp opposition between the adherents of these two seats of learning and tradition. It appears extremely improbable that Ibn al-Aʿrābī would have accepted as the work of his step-father and teacher an anthology of which only two-thirds emanated from him, and the remaining third from the rival school at al-Baṣrah. It is equally improbable that in al-Anbārī's commentary no mention should have been made of the statement attributed to Abū ʿIkrimah by al-Akhfash, if al-Anbārī was acquainted with it; and how could the last-named have read the poems with his master Abū ʿIkrimah without hearing the story?

The *Fihrist* of an-Nadīm (date 377) knows only (p. 68) one correct recension of the *Mufaḍḍalīyāt*, that emanating from Ibn al-Aʿrābī and containing 128 † poems. This can only be that which we possess: the author knows nothing of the additions to the original alleged to have been made by the school of al-Aṣmaʿī. On the other hand, al-Aṣmaʿī (122–213) himself made a collection of ancient poems, known as the *Aṣmaʿīyāt* (published by Dr. Ahlwardt in 1902). It would be strange if he added so many poems to the collection of al-Mufaḍḍal, and omitted them from his

* Exact dates not known.

† As to this number, see the observations on p. 363 *infra*, introduction to App. I.

own selection, which contains only 77 pieces. Of this collection the author of the *Fihrist* (p. 56[1]) says that it met with little favour from the learned, because it contained few examples of remarkable words or phrases (*gharīb*), and was deficient in regard to the chain of transmission * of the poems included in it.

For these reasons it seems very questionable whether we should accept the statement of al-Akhfash. The matter, however, does not admit of any certain solution; and as regards the genuineness and proper attribution of the poems, the authority of al-Aṣma'ī as a judge of these questions stands almost as high as that of al-Mufaḍḍal.

Let us now see how the matter stands, as regards the genuineness of the poetry handed down as ancient, between al-Mufaḍḍal and his contemporary Ḥammād. The following passage,† which contains the most serious and detailed statement of the case against Ḥammād, has often been quoted:

> 'I was told by Muḥammad b. Khalaf Wakī' [the Qāḍī, died 306] that he had heard from Aḥmad b. al-Ḥārith al-Khazzāz [died 256 or 258], who said that he had the narrative from Ibn al-A'rābī [died 231], that al-Mufaḍḍal [died 170] was heard to say: "The influence exercised by Ḥammād the *Rāwiyah* upon the ancient poetry has corrupted it to such an extent that it can never be set right again." They asked: "How so? Did he err in attributing a poem to its author, or commit faults of language?" "Nay," he answered, "would that it had been only that: had it been so, men of learning could have corrected his mistakes and restored the right reading. No: he was himself a man of learning, well acquainted with the locutions of the nomad Arabs and their poems, the conventions of their poets, and the subjects they treated in their compositions; and he was continually himself composing verses in which he imitated the manner of some particular poet, and inserting them into his poems. These forgeries were carried about far and wide, and became inextricably mixed up with the compositions of the ancients, so that the genuine could not be discriminated from the false except by a man of real learning, a 'money-tester of verse' ‡: and where is such a one to be found?"'

This speech of al-Mufaḍḍal's, it will be seen, is reported at third hand, and has probably gained something in the course of transmission. But taking it as exactly representing what the Master said, it has to be remembered that Ḥammād was al-Mufaḍḍal's (probably somewhat younger) contemporary: that the latter was undoubtedly a most learned and competent scholar himself, who was, if any one could be, able to apply the necessary tests to a doubtful verse; and that the Arab *Rāwīs*, with whom Ḥammād is alleged to have dealt so corruptingly, were previously, before they had been corrupted, able to impart their store of verse to al-Mufaḍḍal.

* This appears to be the meaning of the phrase *li-khtiṣāri riwāyatihā*.

† *Aghānī*, v. 172[16]; the recorder, Abu-l-Faraj al-Iṣfahānī, author of the book, lived between 284 and 356.

‡ *Nāqid*.

Even if we take the statement as to interpolation to be literally true, it amounts to this, that Ḥammād's additions were so entirely in the language and sentiment of the original poet that they could not be discriminated from the latter's own work. If so, how was it to be shown that they were interpolations at all, except by some one who already knew the poem in its uninterpolated condition? and who could this be but al-Mufaḍḍal himself?

This passage in the *Aghānī* is followed by what we may perhaps take as a typical example of the mishandling alleged against Ḥammād in dealing with an old poem. The chain of authorities cited by Abu-l-Faraj is very lengthy, and apparently reliable; this is the story:

'We were at the palace of the Caliph al-Mahdī in 'Īsābādh,* where were gathered together a number of *Rāwīs* and persons learned in the traditions, manners, and poetry of the ancient Arabs, when one of the Chamberlain's assistants summoned al-Mufaḍḍal the Ḍabbī, the *Rāwiyah*, to the Presence. He went in, and after a short time the assistant came out again, and in his company al-Mufaḍḍal and Ḥammād together: in Ḥammād's face there were signs of confusion and disappointment, while al-Mufaḍḍal seemed pleased and cheerful. Then the official who accompanied them, Ḥusain by name, spoke as follows: "Ye men of learning assembled together here! the Caliph makes known to you that he has given Ḥammād the poet a present of twenty thousand *dirhams* on account of the excellence of his verses; but he has exposed his vicious handling of tradition, because he has proved that he has added to verses composed by others lines of his own fabrication. On the other hand, he has given al-Mufaḍḍal a present of fifty thousand *dirhams* on account of his truthfulness and the honesty of his manner of handling the old poetry. Let him who wishes to hear a fine piece of verse of modern date go to Ḥammād for it; but let him that desires to hear the true traditional text receive it from al-Mufaḍḍal." We asked him to tell us what had happened. He said: "When al-Mahdī had summoned al-Mufaḍḍal and was alone with him, he said to him: 'I see that Zuhair son of Abū Sulmà begins one of his odes thus:

'Leave this, and turn thy speech to tell of Harim.'

What was it that the poet called upon himself to leave?" al-Mufaḍḍal answered: "Commander of the Faithful, I have no knowledge of anything beyond what the verses say; but I imagine that the poet was turning over in his mind some prelude which he proposed to recite before the verses, or to dictate it to his *rāwī*, to complete the poem; and then he passed on to the praise of Harim, and said, 'Leave this, &c.' Or he may have been thinking about some other matter which affected him, and then called on himself to give over thinking about it, and turn to the praise of Harim." The Caliph then called in Ḥammād, and put the same question to him that he had put to al-Mufaḍḍal. Ḥammād at once answered: "Zuhair did not begin his poem so, Commander of the Faithful, but thus:

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* 'Īsābādh, a quarter of the city of Baghdād to the east of the main city, so called from 'Īsà son of al-Mahdī. The Caliph al-Mahdī built himself there a splendid palace (Yāqūt).

To whom belong the dwelling-places on the summit of al-Ḥajr
 that have been desolate for years and time without limit?
Empty are they: they stand by the place where the torrent
 leaps down from the mountain-sides covered with thickets of lote-trees.*
Leave this, and turn thy phrase to tell of Harim,
 the best of men of mature age and lord of the settled country."

al-Mahdī cast down his eyes for a time: then he went forward to Ḥammād and said to him: "The Caliph has heard a report about thee which makes it necessary to put thee upon thine oath." Accordingly, he made him swear by his oath of fealty, and every other form of oath from which no escape was possible, that he would answer truly all the questions he put to him. Then he said, "Tell me the truth: who made these verses and added them to Zuhair's poem?" Thus adjured, Ḥammād confessed that he himself had made them: whereupon the Caliph gave orders for the sums I announced to you to be given to Ḥammād and al-Mufaḍḍal respectively, and for the facts to be made generally known.'

As to this anecdote, it has to be observed that it implies that al-Mahdī was already Caliph, both because he is so called by the narrators, and because the palace at 'Īsābādh was built by him after his accession. But it is doubtful whether Ḥammād lived till 158, in which year al-Mahdī came to the throne: as already stated, 155 and 156 are given by Ibn Khallikān and the *Fihrist* respectively as the date of his death. Moreover, the verses he is said to have added to Zuhair's poem are of the most ordinary description: hundreds of odes beginning in the same way are to be found in the ancient collections. The only interest in such mentions of the names of places arises from the indications they furnish that the poet really belonged to the country where the places named are to be found. It was, therefore, no great achievement to add to an obviously truncated fragment by Zuhair a few lines which take the place of some lost *nasīb*: it certainly does not show any unusual skill in interpolation.

One more anecdote † may be cited in elucidation of Ḥammād's character:

'When Bilāl son of Abū Burdah was *Qāḍī* of al-Baṣrah (103–26), Ḥammād visited him, and recited a poem in his praise. It happened that at that time the poet Dhu-r-Rummah was staying with Bilāl. The Qāḍī asked Dhu-r-Rummah what he thought of the poem. "It is good", said he, "but it is not of his making." "Who made it?" said the Qāḍī. "I do not know, but it is certainly not his." The Qāḍi, having satisfied Ḥammād's needs and finished his business, said to him, "I have a request to make of thee, Ḥammād." "It is granted." "Didst thou compose that poem?" "No." "Who then?" "One of the poets of the Ignorance: it is an ancient poem, and no one can recite it but I." "How then did Dhu-r-Rummah know that it

* Correct the text of the *Aghānī* to *ḍafawai ulāti-ḍ-ḍāli wa-s-sidri*. In Ahlwardt, *Dīwāns*, p. 81, the verses have some other (and better) readings and an additional couplet.

† *Aghānī*, v. 172.

was not of thy composing?" "He knew the difference between the speech of the people of the Ignorance and that of the men of the present day under Islam."'

From these characteristic stories—whether authentic or not—we may form some opinion how far, as between Ḥammād and al-Mufaḍḍal, there is any reason to think that the poetry collected by the latter is tainted with fabrications due to the former. It is submitted that there is no good reason for so holding, and still less for treating Ḥammād as a typical example of the channels through which the poetry of the ancient time passed before it eventually reached the comparative security of record at the hands of the early collectors.

Besides Ḥammād one other person, and one only, is mentioned by the early authorities as at once intimately acquainted with the stores of ancient poetry handed down by the *Rāwīs*, and himself addicted to the fabrication of verse in the manner of the ancients which he passed off as genuine. This was Khalaf al-Aḥmar. His father Ḥayyān was a Persian of Farghānah, taken prisoner by Qutaibah b. Muslim at the conquest of Khwārizm by the Arabs in 93. Ḥayyān became the slave of Bilāl b. Abī Burdah, Qāḍī of al-Baṣrah, and was married to an Arab girl of the clan of Māzin, a branch of the great stock of Tamīm. Either before or after his marriage Ḥayyān was emancipated by his master, and Khalaf was the fruit of the union. The date of his birth is not recorded: Dr. Ahlwardt * suggests that it was about 110 or 115, which would make him much younger than al-Mufaḍḍal and Ḥammād. Khalaf came under the instruction of the early masters of Arabic grammar and lexicography at al-Baṣrah, 'Īsà b. 'Umar and Abū 'Amr b. al-'Alā, and, like Ḥammād, attained to an astonishing command of the traditional stores of ancient poetry, and of the language and habits of mind of the Arabs. He and al-Aṣma'ī were closely allied in this study; but Khalaf, besides his work as a collector and critic, was himself a composer of verse, which al-Aṣma'ī was not. At al-Baṣrah he held a similar rank, as a master of the ancient poetry and an authority on Arabian tradition, to that of Ḥammād at al-Kūfah; and the rivalry between these two seats of learning naturally led to the invention of anecdotes on both sides, each impugning the good faith of the other: as Ḥammād was accused of perversion and fabrication, so also was Khalaf. On one occasion Khalaf is said to have visited al-Kūfah, then the chief centre of collection of the ancient poetry, with the object of increasing his store of poems, and to have found the learned there unwilling to impart to him the pieces which they knew. He is alleged to have thereupon proposed an exchange, and to have communicated to the Kūfī Masters a number of poems fabricated by himself as genuine works of the ancients, getting

* *Chalef elahmar's Qasside*, p. 19.

in return from them an equivalent number of veritable compositions of the pagan time. Later, it is said, he became religious, reading through the whole Qur'ān every day, and, repenting of his fraud, confessed to the Kūfīs that he had deceived them. They, however—so the story goes—refused to believe his confession, and continued to treat the fabricated poems with which he had supplied them as genuine works of the *Jāhilīyah*. It is not necessary to credit all the details of this story: but we may accept with some confidence the general reputation which it attributes to Khalaf. Some of his admitted poetry has survived. A long ode of seventy couplets formed the subject of an elaborate study by Dr. Ahlwardt, published in 1859: it is an extremely fine piece of work, put together quite in the antique style, and dealing with its material after the fashion of the old poets, but nevertheless betraying a modern origin by various allusions and turns of phrase. It cannot be mistaken for an ancient poem, and there is no evidence that Khalaf ever intended it to be so taken: if the reading *Baghdān* (= Baghdād) in v. 3 is correct, it must date from later than 145, in which year that city was founded. Two other fragments by Khalaf, studies of snakes (a subject which he seems to have enjoyed treating pictorially), are cited in Jāḥidh's *Kitāb al-Ḥayawān*; and in the *Ḥamāsah* of Abū Tammām is a famous poem (Freytag's edition, pp. 382–5) which is ascribed to Ta'abbaṭa Sharrà, but is generally believed by native scholars to be the work of Khalaf. The present writer agrees with the critics, though others * have expressed a different opinion. As to the attribution to him of the famous *Lāmīyah* of ash-Shanfarà, see *infra*, p. 68, note; if he was really the author of that splendid poem, he was indeed a wonder.

Khalaf al-Aḥmar is said to have died about the year 180, some ten years after al-Mufaḍḍal. He was greatly admired by his friend and pupil, the celebrated poet Abū Nuwās (died 190 or 199), who composed odes lamenting his death.

It would be a great error to take these two men as typical specimens of the professional transmitters of tribal poetry. As already pointed out, both were of Persian origin. The tribal *Rāwīs* were Arabs, chosen by the poets to be the channel by which their compositions should be perpetuated in the memory of the tribe and the Arab nation in general. It was from them that the collectors of the first and second centuries of Islam gathered their harvest of verse. To announce, as a recent authority † has done, that the whole of the so-called ancient Arabic

* Prof. E. G. Browne, *A Literary History of Persia*, Vol. I, p. 191; R. A. Nicholson, *A Literary History of the Arabs*, p. 97. See *Journal of the Asiatic Society of Bengal*, 1877, Part I, pp. 455–6.

† Prof. D. S. Margoliouth in the *Journal of the Royal Asiatic Society*, 1916, p. 397: article *Muḥammad* in Hastings's *Encyclopaedia of Religion and Ethics*, vol. viii, p. 874. In his *Mohammed* (1905), p. 60, Prof. Margoliouth makes the astonishing assertion that 'The early poetry is largely fabrication modelled on the Koran'.

poetry is spurious, on the basis of the stories about Ḥammād and Khalaf of which specimens have been given above, is to make a statement which is opposed to all the probabilities of the case. Ḥammād and Khalaf were imitators of a style of composition which was already established long before the preaching of Islam, was practised by numerous poets who, having been pagans or other non-Muslims during the lifetime of Muḥammad, accepted the new faith, and was produced abundantly, and recorded in writing,* by poets of the first century of Islam (Jarīr, al-Farazdaq, al-Akhṭal, and Dhu-r-Rummah, to mention only those who have left the greatest body of verse). The chain of transmission is unbroken: the last class of poets were living and producing while the scholars were at work collecting and recording, and no question of forgery could possibly arise in regard to them, inasmuch as their *rāwīs* were in the habit of writing down the poems transmitted to them for publication and perpetuation. As for the poetry of the *Jāhilīyah*, it may have been imitated by Ḥammād and Khalaf; but the very fact of imitation implies the existence of an original. To proclaim that we have only the copy, and nothing of the archetype, seems in the circumstances scarcely consistent with common sense.

What we must conclude from the stories about Ḥammād and Khalaf is, not that the compositions offered as ancient poems should, on *a priori* grounds, be rejected as spurious, but that they must be carefully scrutinized, with all the evidence of contemporary tradition, and with due regard to their content, style, and individual characteristics, to see if they suggest, in any particular case, interpolation, dislocation, or fabrication. In the Collection made for us by al-Mufaḍḍal (whether added to or not by al-Aṣma'ī) we have a *prima facie* presumption in favour of genuineness in the authority of the collector as a trustworthy and expert 'money-tester of verse', and a contemporary and denouncer of the fabricators. That does not, of course, relieve us from the duty of examining each piece with reference to its alleged authorship, its age and circumstances, and the condition of the text; and in the introductions and notes to the following translations an attempt is made to apply these tests.

What, then, is the result? We find that the Collection contains, distributed over its 126 pieces, work ascribed to sixty-seven poets, of whom only six ('Amīrah b. Ju'al, Jubaihā, al-Marrār, as-Saffāḥ, Shabīb b. al-Barṣā, and the anonymous author of No. XXXVII) lived the whole of their lives under Islam; fourteen ('Abdallāh b. 'Anamah, 'Abdah b. aṭ-Ṭabīb, Abū Dhu'aib, 'Amr b. al-Ahtam, Mālik and Mutammim sons of Nuwairah, Maqqās, al-Mukhabbal, Muzarrid, Rabī'ah b.

* For evidence that in the first century of Islam *Rāwīs* wrote down the compositions dictated to them, see the *Naqā'iḍ*, p. 430[12].

Maqrūm, Salāmah b. Jandal, Suwaid b. Abī Kāhil, Tha'labah b. Ṣu'air [?], and Zabbān) were born and reached maturity during the Ignorance, but became Muslims before their death. The remaining forty-seven lived and died in pre-Islamic conditions: at least two—Jābir b. Ḥunayy (No. XLII) and 'Abd-al-Masīḥ (Nos. LXXII, LXXIII, and LXXXIII)—professed Christianity. Of the eight pieces ascribed to poets of the first century of Islam, all but No. XXXVII are the work of Beduins, and show that the nomad life was for them much the same as it was before the preaching of the Prophet. Two pieces (Nos. XIV and XXXIII) are pleasing *genre* pictures, the former of an orchard of date-palms, the latter of a she-goat of extraordinary qualities as a milker. The two poems of 'Amīrah, LXIII and LXIV, are quite like the old utterances of tribal discord, and the piece ascribed to Shabīb, XXXIV, might just as well have been composed in the days of the Ignorance. The lament of as-Saffāḥ for Yaḥyà, No. XCII, is imbued with Muslim feeling, but otherwise precisely such a poem in praise of the dead as might have come from a mourner of ancient times. The only piece which has noticeable marks of its age is No. XVI, the long ode ascribed to al-Marrār. This, which is really—see the introduction—two separate odes, follows entirely the models of the *Jāhilīyah* in its first half, vv. 1–52, especially in those verses which boast the poet's prowess as a satirist, 39–45: he brings in the court of a king, vv. 38, 43, as in the days of the Princes of al-Ḥīrah, now dead and done with for many decades. The second poem which makes up the ode, vv. 53–95, though following pre-Islamic models in its description of female beauty, yet in the minuteness of its details goes beyond its originals; it is easily paralleled from Dhu-r-Rummah, a contemporary poet of the Desert: but it lacks the reserve and the good taste of the ancient time. In all the series there is nothing which in the least degree suggests suspicion of its genuineness.

The second series, the poems of the *Mukhaḍrims*, or authors who lived both before and after the coming of Islam, is of much interest, both for what it contains and for what it does not contain. We look in vain for any trace of the compelling spirituality of the new Faith. The standards of value are the same as of old. Many of the poems of this class were no doubt composed before the authors professed Islam: but this cannot be said of such compositions as No. XXVI, 'Abdah's long ode of eighty-one couplets, or No. LXVII, Mutammim's great elegy on the death of his brother Mālik, both of which can be precisely dated (see the introductions). 'Abdah develops the sections of his ode entirely upon the ancient scheme—the mistress from whom he is parted, the good camel which carries him on his journey, the comparison of her speed to that of a wild bull, whose fight with the hunter's dogs is told at length, the far-reaching raid, with his companions mounted on

camels and leading their war-mares by their sides: it is noticeable that the bounty of God is invoked to yield good booty to him and his fellows (vv. 54, 55). Then follows a description of the horse on which he goes hunting; and last comes, in defiance of the Qur'ān, an account, with full enjoyment of the theme, of a drinking party with Persian apparatus, and a songstress to add her charm to the feasters' delight. As regards Mutammim's elegy, a full analysis is given in the introduction to the poem, pp. 206–7, which it is needless to repeat here: it is marked by an entire absence of Islamic touches, though the author and his subject both professed the new piety, and 'Umar, the most religious of the successors of Muḥammad, was particularly pressed by Mutammim to do justice to his brother's memory. So it is with all the other productions of this class. There are occasional perfunctory recognitions of the fact that the authors have renounced the old heathenism: but of conversion of outlook there is not a trace. The ancient virtues—boundless hospitality, lavish outpouring of wealth, generosity to friends and clients, labour on behalf of the tribal cause, valour in maintaining its glory and fame, and a mighty appetite for plunder—these are still the subjects of praise; and the poems give a vivid picture of the men who, at Abū Bakr and 'Umar's call, swept over the empires of Byzantium and Persia—a picture which accords entirely with the facts of history, and carries the evidence of its genuineness in this complete accord.

Coming now to the forty-seven poets of the pre-Islamic time, of whose productions the Collection mainly consists, we find that the majority belong to the period immediately preceding the appearance of Muḥammad as a prophet. Some, like al-Jumaiḥ, al-Ḥārith b. Ḥillizah, and al-Ḥārith b. Ḍhālim, go back still earlier, to the time before his birth in the year of the battle of Shi'b Jabalah, about A. D. 570. The oldest are, no doubt, (if genuine,) the poems ascribed to the two poets called Muraqqish, which belong to the period of the war of al-Basūs, probably the early years of the sixth century A. D. There are ten pieces attributed to the elder Muraqqish, besides the two fragments, App. II and III, and these most likely represent all that al-Mufaḍḍal was able to gather of this ancient poet. It is very doubtful whether all of it is really by him: one piece, No. LIV, for the reasons stated in the introduction, p. 181, and the notes following, seems undoubtedly to be ancient. Of the other pieces ascribed to him nothing positive can be said: all are mere fragments of what once were much longer poems. The short piece, App. III, seems certainly to be a product of late date, inserted by some story-teller into the romance of the poet's love-story. The compositions of the younger Muraqqish, Nos. LV to LIX, are better preserved, and appear to be the work of a hand more in unison with the poetic manner of a later generation than that of his uncle. There seems to be no reason for not accepting the ascription to him of these five

pieces, which, as pointed out (introduction to No. LV), do not agree with the somewhat scandalous legend told about the poet's love-affairs. Another ancient piece, of which we know to a month the exact date, is 'Alqamah's address to King al-Ḥārith of Ghassān, No. CXIX, celebrating that Prince's victory of 'Ain Ubāgh, in which King al-Mundhir of al-Ḥīrah was slain: this is beyond doubt the genuine work of the poet, and historically of great interest. The companion piece by the same hand, No. CXX, is also beyond reasonable suspicion, and in its strange vocabulary could not possibly be the production of a later age.

Many of these ancient poems exhibit dislocations and lacunas which, while natural in pieces never committed to writing, but memorized and handed down by generations of *rāwīs*, absolutely exclude the hypothesis of forgery. Several of them, yielding a fairly consecutive text, have at the end detached verses thought to belong to them, for which a place could not be found in the poems themselves: this also is inconsistent with fabrication. Upon the whole, the impression which a close study of these ancient relics gives is that we must take them, generally speaking, as the production of the men whose names they bear; how far this is justified will be found discussed in the preface and notes attached to each particular piece, where doubtful cases are examined.

The most striking and extraordinary feature of the poetic art of which our poems are specimens is the strength of the conventions by which it is bound. The universal obligation (except in elegies lamenting the dead) to begin an ode with the *nasīb*, or mention of women and love, the pains of parting, deserted dwelling-places, and the like, and the restriction of pictorial scenes to a limited range of animals inhabiting the Desert, are in themselves evidence of the long descent of the canons of verse. It is scarcely conceivable that these restrictions could have fixed themselves upon poetic composition throughout the north and centre of Arabia except in the course of generations. We have no materials for constructing a theory of the development of Arabic poetry: its beginnings are lost in the fugitive memory of ages when writing was not in use to record it. We may, however, form an idea of the antiquity of some of the Arabian conventions by studying the literature of the kindred nation of Israel as exhibited in the Old Testament. There we find, in the lament of David over Saul and Jonathan, a poem strikingly resembling an Arab *marthiyah*; and in the triumph-song of Deborah over the defeat and death of Sisera, a very close parallel to similar compositions among the Arabs (compare No. XII). But the most remarkable coincidence is in the Book of Job. The scene of that drama is laid in Northern Arabia, and the personages are by race Arabs; the author, no doubt, was a Jew of the post-exilic period, a man of settled life, and steeped in the prophetic and poetic literature and ideas of his nation. The philo-

sophical and religious problems which he treats deal with universal humanity. But in going to Arabia for his scene and characters he seems to have borrowed something from the poetic art of the Desert. The Arab, in his odes, illustrates the swiftness of his camel or horse by reference to a series of animals, inhabitants of the Wilderness, whose habits he has closely studied, and describes for us pictorially with the skill of intimate knowledge. The same pictures, on occasion, may serve other ends, as in the great ode by Abū Dhu'aib which closes our Collection. These animals are the oryx or wild-ox, the wild-ass, the ostrich, and the eagle, and occasionally the wild-goat, which is mentioned in connexion with mountain precipices and lofty peaks. If we turn to Job xxxix, we find precisely the same animals mentioned there as examples of the perfections of God's creation and His almighty power. The writer of Job idealizes somewhat in his pictures of these creatures, as he does in the case of the hippopotamus (*behemoth*) and the crocodile (*leviathan*); and in dealing with the ostrich he does not approach the fidelity of the Arab poet in the sketch he has drawn: but that he should have chosen for description just the same types of the Desert fauna as the Arabian of some 800 or 900 years later, leads us to conjecture that in his day, perhaps the fifth or fourth century before Christ, there was already some standard of poetic art in Arabia, and that it dealt with the same subjects of animal life, in the same pictorial manner, as the poetry of the sixth and seventh centuries A. D.

If we cannot pierce into the mists of antiquity which veil the origins of Arabian poetry so far as its subjects are concerned, it is equally impossible to give any historical account of its form—its prosody and metres. Here, too, the perfection of the system is evidence that it must have been born very long ago, and elaborated through many generations. It has no connexion with Hebrew or Aramaic prosody. The oldest pieces that we possess exhibit for the most part the same metres as the latest. It is true that there are here and there marks of the lapse of time. The first poem of 'Abīd's *Dīwān*, and the fifty-fifth of that of Imra' al-Qais, are in a metre which was not understood by the early metrists, and no other examples of it are known; the ancient poem of the elder Muraqqish, No. LIV, already referred to, exhibits an exceptional metre which his successors did not imitate, and late critics denounced as faulty: in the *Ṭawīl* of Imra' al-Qais we find anomalies which in the work of later poets have disappeared. These are indications of movement and progress which negative the hypothesis that Arabic prosody came into existence of a piece, ready-made. But we know no more about the inventors of the stately *Ṭawīl*, the resonant *Basīṭ*, and the other beautiful measures of Arabia than we do of those who invented the Greek hexameter.

Similarly as regards language: it is tolerably certain that there were wide

differences of dialect and pronunciation in the Arabia of classical times, as there are in the Arabic spoken to-day in different parts of the Peninsula and adjacent regions. Dialectic variations appear occasionally in the poetry, but, except in the case of the tribe of Ṭayyi', their extent is small: generally speaking, all over the Peninsula the language of verse is the same. The immense vocabulary of the old poetry, and the great number of synonyms, must have grown up by the absorption, into one language of poetic convention, of the tribal word-stocks; and that this should have happened implies ample time, and a constant common activity in the construction of verse by those who laid the foundations of the system. Here, again, we have the analogy of the Epic dialect of Greek. It was the poets who set the standard of classical Arabic, not the Qur'ān: the language of the Holy Book, in the form generally current, is largely the provincial idiom of Mecca, and it employs verbal forms which we do not meet with either in the poets or in the language of secular prose literature. There must, it would seem, be a basis of truth in the legends which tell of the annual competitions between poets at the fairs held, in the neighbourhood of Mecca, during the sacred months of peace, and the elaboration of the motives, methods, and language of poetry in the school which thus grew up.

The Collection made by al-Mufaḍḍal was put together some fifty years before the *Ḥamāsah* of Abū Tammām, the rival anthology which has greatly outstripped it in popularity. The latter is described by the native scholars as a collection of fragments, *Muqaṭṭa'āt*, while the *Mufaḍḍalīyāt* is a collection of odes, *Qaṣā'id*. This difference explains the greater vogue which the *Ḥamāsah* has attained: in it the pieces are selected gems, pruned of all weak and unessential verses, and perhaps here and there adapted by the compiler, of whom it is said that the skill as a poet which he displayed in his selection was even greater than that which he showed in his own poetry, though that is famous among the productions of his age. In the *Mufaḍḍalīyāt* we have the strong and the weak verses together, the maimed and corrupted survivals of centuries, no less than the splendid lines which have given the pieces their immortality. The scholar gave us all he could find of an ode, though it was often the case that much of it was irrecoverable. From such materials, far more than from the brilliant anthology of Abū Tammām, we are able to estimate the general level of poetic achievement which was reached by the authors, and to gain an insight into the range of ideas and outlook on life which characterized their age. The old poetry was often called by the early humanists 'The public Register (*Dīwān*) of the Arab people': in the words of the early writer Muḥammad ibn Sallām al-Jumaḥī (*ob.* 231), author of the *Ṭabaqāt ash-Shu'arā*, 'Verse in the days of the Ignorance was to the Arabs the Register of all they knew, and the utmost

compass of their wisdom; with it they began their affairs, and with it they ended them'.*

The student of the ancient poetry should study at the same time the historical records contained in the *Kitāb al-Aghānī*, which form the basis of M. Caussin de Perceval's *Essai sur l'histoire des Arabes avant l'Islamisme*, a work which has not yet been superseded, though it much requires to be rewritten. At the end of the first volume of Ibn al-Athīr's *Kitāb al-Kāmil fi-t-Tārīkh* (Tornberg's edition) there is an abridgement of Abū 'Ubaidah's *Ayyām al-'Arab*, which will be found useful; and the *'Iqd al-Farīd* of Ibn 'Abd-Rabbihi (several times printed in Egypt) also contains material of the same kind. In the commentary to the *Naqā'iḍ of Jarīr and al-Farazdaq* (ed. A. A. Bevan) there are long narratives of events referred to in the poems which are, generally speaking, more complete and consecutive than any other source: but these do not cover the whole field of pre-Islamic Arabia. The student will also do well to refer to Julius Wellhausen's *Reste Arabischen Heidenthums* (2nd ed., 1897), and will find useful material in Georg Jacob's *Beduinenleben* (Berlin, 1895), as well as the essays of Ignaz Goldziher in his *Muhammedanische Studien.* But the best of all commentaries on the ancient poetry of the Beduins is C. M. Doughty's *Travels in Arabia Deserta* (2 vols., Cambridge, 1888), the narrative of more than a year and a half (1876–78) spent in close and intimate companionship and travel with the nomads, as well as in residence in important towns—Madā'in Ṣāliḥ, Taimā, Khaibar, Ḥā'il, Buraidah, 'Unaizah, and aṭ-Ṭā'if. The unchangeable conditions of life in Arabia are such that the modern Beduin is extraordinarily like his ancestor of fourteen centuries ago in manners, habits, and moral and social standards; and the reader of *Arabia Deserta* is reminded almost on every page of some phrase or thought in the old poetry which has light thrown upon it by the author. Another work of the same kind, but less intimate in its relations with the Beduins, is Julius Euting's *Tagbuch* (vol. i, 1896; vol. ii, 1914), which covers part of the same ground as that traversed by Doughty (Damascus to Ḥā'il *via* the Jauf, Ḥā'il to Madā'in Ṣāliḥ, Taimā, and al-'Ulā, and thence to the coast at al-Wajh). A very interesting account of a journey (in 1880) from Jiddah to aṭ-Ṭā'if, and in the neighbourhood of that town, is contained in the late Prof. Robertson Smith's *Lectures and Essays*, under the title *A Journey in the Hejâz.*

Of the translations included in this volume, the great majority are in prose, and as close to the original as seemed possible, consistently with the preservation of English idiom. Those familiar with the language of the old poems will know that

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* *Kāna-sh-Shi'ru fi-l-Jāhilīyati 'inda-l-'Arabi dīwāna 'ilmihim wa-muntahā ḥikmatihim: bihi ya'khudhūna, wa-'ilaihi yantahūn* (*Muzhir* ii, 236).

they contain a large number of words the exact meaning of which is doubtful, and was unknown to the native scholars; and of these only approximate interpretations, or most probable guesses, could be given. The translator is well aware that among the renderings there are not a few in regard to which opinions will differ: when a choice of significations offered itself, he chose that which seemed to him most agreeable to the context and situation, and the notes indicate where he has departed from the views of the scholiasts, and the reason why. A certain number of the versions (twenty-two in all) have been rendered in metre, in all but two cases (Nos. XXXII and XLIV) an approximation to the measure of the original. The principles upon which this has been carried out were explained in the introduction to a collection of *Translations of Ancient Arabian Poetry*, published by the present writer in 1885. It was there shown that one of the finest of the old metres, the *Ṭawīl*, is already represented in English in Browning's poem entitled *Abt Vogler*; and it may now be added that a movement similar to the *Basīṭ* also occurs in the same poem. The translator has found that a combination of these two metres gives a rhythm in English which seemed to him a suitable form for expressing the Arabic in our language, and in some cases a mixed rhythm of this kind has been adopted, instead of pure *Ṭawīl* or pure *Basīṭ*: even where the greater part of a rendering is in one of these two metres, variety has occasionally been sought by intercalating a verse in the other. The following is a list of the metrical renderings:

Ṭawīl	*Basīṭ*	*Mixed Ṭawīl and Basīṭ*	*Kāmil*	*Mutaqārib*	*Khafīf*
XX	XXII	I	LXII	CXVII	App. III
XXX	XXXII	II	CXXVI		
XXXIII	XLIII	XXXI			
XLI	XLIV	App. II			
XLII	LXXX				
LV					
LXV					
LXVII					
CXIX					

NAMES OF THE POETS INCLUDED IN THE COLLECTION

THE MUFAḌḌALĪYĀT

I

THĀBIT SON OF JĀBIR, OF FAHM, CALLED TA'ABBAṬA SHARRÀ*

THE poet was a famous warrior of a tribe which dwelt in the Tihāmah between Mecca and the sea, and in the mountains skirting the Ḥijāz in that quarter. To its north were the lands of Hudhail, and to its south those of Bajīlah, Khath'am, Azd, and Murād, Yamanite stocks. Fahm itself belonged to Ma'add, and was constantly at feud with its neighbours both to the north and the south. It is not known exactly when Ta'abbaṭa Sharrà lived, but, to judge from the names of contemporaries cited in a poem by him in the *Kitāb al-Aghānī*, xviii. 214[19 ff.], he must have flourished about the time when the Prophet was living at Mecca. His poems are thoroughly pagan in spirit. His expeditions were all undertaken on foot, and he claims to be a runner of matchless speed. The class of warriors to which he belonged was called the 'Ravens (*Aghribah*) of the Arabs', being born of black (*i.e.* Abyssinian) mothers and Arab fathers (see this word in Lane's *Lexicon*); and Ta'abbaṭa is associated with ash-Shanfarà, another celebrated runner of this class, in many of his exploits (see *post*, No. XX). His nickname means 'He carried a mischief under his arm', and there are many different explanations, in the *Aghānī* and in the commentary to the *Ḥamāsah*, of the reason why it was given, from which we may conclude that its origin was unknown. There is a long notice of the poet in the *Kitāb al-Aghānī*, xviii. 209–18, which brings together all the traditions concerning him, with a number of poems attributed to him. Three pieces by him are in the *Ḥamāsah* and one in the *Aṣma'īyāt*, and his *Dīwān* was known to the author of the *Khizānat al-Adab*, and will probably some day come to light. There are also pieces by him among the *Hudhailian Poems*, composed in answer to attacks on him by poets of that tribe.

In the poem before us he celebrates an adventure which he had with two companions, 'Amr son of Barrāq and ash-Shanfarà, while making an attack on Bajīlah, a tribe inhabiting

* This name is usually spelled *T.-Sharran*; I follow E. W. Lane in adopting the pausal form, which is that in which all proper names appear when cited apart from a context.

the mountains of the country now called 'Asīr, south of Mecca. The adventure is thus related by Abū 'Amr ash-Shaibānī (see commentary to v. 4):

'Ta'abbaṭa Sharrà, ash-Shanfarà of Azd, and 'Amr son of Barrāq made a raid upon Bajīlah. But they found that Bajīlah, having had warning of their coming, had planted an ambush for them near the water where they would have to drink. And when they approached it in the darkness of the night, Ta'abbaṭa Sharrà said to his companions: "There is an ambush by the water: I can hear the beating of the men's hearts." They answered, "By God! we cannot hear anything: it must be the beating of thine own heart that thou hearest." Ta'abbaṭa laid his hand on his heart and said: "By God! it is not beating, and it is not wont to beat." They said: "Well, by God! we must get to the water, whatever happens." Then ash-Shanfarà went down the first; but when the men of the ambush saw him, they recognized him, and let him drink without molesting him. So he drank, and returned to his companions and said: "By God! there is no one at the water: I have drunk my fill at the cistern." Then said Ta'abbaṭa, "Aye, but they do not want to take thee: it is me they desire to catch." Then went the son of Barrāq, and drank and returned unmolested; he, too, said: "There is no one at the spring." Ta'abbaṭa answered: "It is me they want, not thee." Then he said to ash-Shanfarà: "When I bend down to drink at the cistern, the men will surely spring upon me and bind me a prisoner: then do thou run as though thou wert fleeing: but double back and station thyself at the foot of that hill yonder; and when thou hearest me cry: 'Catch him! Catch him!' then run up to me and release me from my bonds." Then he said to the son of Barrāq: "I shall bid thee to yield thyself a prisoner to the Bajīlah: do not go far away from them, but do not put it in their power to catch thee." Then Ta'abbaṭa went forward and down to the water; and when he bent down to drink, the men in ambush sprang upon him and took him prisoner, and tied his arms behind him with a bow-string. Then ash-Shanfarà darted away to the place where Ta'abbaṭa had bidden him go, and the son of Barrāq withdrew just so far that they could see him. Then said Ta'abbaṭa: "O men of Bajīlah, would ye like to gain some advantage? Will ye be easy with me in respect of the ransom if I persuade the son of Barrāq to yield himself a prisoner?" "Yes," said they. Then he shouted: "Woe to thee, son of Barrāq! now ash-Shanfarà has fled away, and is warming himself at the fire of the sons of Such-a-one: and thou knowest what a tie there is between us and thy people. Wilt thou not yield thyself, and they will be easy with us in respect of the ransom?" 'Amr answered, "By God! not until I have tried my pace in a run or two." Then he began to run briskly in the direction of the mountain, and to return again in his tracks; until, when the men of Bajīlah thought that he was getting tired and that they could take him, they set out to run after him. And Ta'abbaṭa called out "Catch him! Catch him!" and they went off, running after him as hard as they could. Then he began to allure them by pretending to slacken, and then to get still further off. Meanwhile ash-Shanfarà had come up from behind to Ta'abbaṭa, and cut his bonds. And when the son of Barrāq saw that his bonds had been cut, he made for him, and the two, 'Amr and ash-Shanfarà, joined Ta'abbaṭa where he was standing. Then said Ta'abbaṭa to the men: "Did ye admire the running of the son of Barrāq, O kin of Bajīlah? Now, by God! I will run you a race that shall make you forget it quite!" Then he and ash-Shanfarà set out running, and all three outstripped their pursuers and reached home in safety.'

The poem opens with the usual mention of love, which is, however, very shortly dealt with, and used only to introduce the subject of the prowess of the poet as a runner (vv. 3, 4 ff.). In v. 9 he reverts to the theme of a broken friendship, and draws for us the picture of such a man as he would choose for a friend. No doubt he has some particular person in view, whose nickname, 'The Shepherd of two small flocks', appears in v. 15. In vv. 16–19 he celebrates again his own activity in climbing a mountain to act as scout or sentinel for his fellows. The last section, vv. 20–6, is addressed to those who carp at his extravagance in generosity, whom he threatens, if they do not desist from their railing, with the prospect of his finally quitting the tribe and betaking himself elsewhere. The language of the poem is very characteristic of the poet in its preference for energetic and closely-knit pregnant phrases. A peculiarity which it exhibits is the repetition in the following verse of some word or words of that next preceding, *e.g.* vv. 4–5 *lailata*; vv. 10–11, *sabbāq*; vv. 23–4, *an yas'ala-l-ḥayyu* (*al-qaumu*) *'annī*.

The range of various readings which the commentary mentions appears clearly to point to some one *written* original for the poem—that is, an original written down by some collector who gathered it from oral recitation, probably without some of the diacritical marks; this is particularly evident from the first word of the first verse, in regard to which Marzūqī's note (in Thorbecke's edition) should be consulted in addition to the long dissertation in our text.

(1) O return of remembrance! how with thee come longing and wakefulness,
and the passing of a phantom darkling, spite of terrors by the way!
(2) Barefooted by night it comes, making nought of fatigue and snakes—
my soul be thy sacrifice—what a traveller by night afoot!
(3) Nay but I, when a mistress grudges to grant me the boon I seek,
and holds to me but by a bond already weak and frayed,
(4) I fly from her straight, as I fled from Bajīlah, when I put forth
my utmost speed, on the night of the soft plain of ar-Rahṭ—
(5) The night that they shouted and stirred up their swiftest to run me down,
in al-'Aikatāni, there where raced the son of Barrāq.
(6) 'Twas as though they were hounding an ostrich, scanty of fore-wing plumes,
or a mother gazelle in the mountains where *shathth* and *ṭubbāq* grow.
(7) Nothing is swifter than I—not the horse with bushy mane,
nor the eagle that flaps its wings aloft by the mountain peak.
(8) So was I quit of them, and they stripped of me no spoil:
I ran as one possessed, light of limb, full of resource.
(9) Nay, I say not, when a Friend cuts short the bond and departs,
'Alas, my soul!' out of longing and soft self-pitying tears.
(10) No! weeping, were I one to weep for him that has gone his way,
should be for one keen of praise, a striver outstripping all—

(11) Outstripping in all his tribe the racers for glory's goal,
his voice resounds, strong and deep, mid his fellows bound on the raid:
(12) Bare of flesh in the shins, his arms backed with sinews strong,
he plunges into the blackest of night under torrents of rain;
(13) The bearer of banners he, the chosen for council he,
a sayer of words strong and sound, a pusher to furthest bounds.
(14) For such a one do I care—to such goes my call for help
when help is needed—shock-headed, hoarse as a raven's cry;
(15) His hair like a rough sand-ridge, beaten oft by the feet of men,
I call him the Shepherd of two small flocks, with the lambs and their ropes.

* * * * * * * *

(16) And many the mountain-peak, like a spear-point standing forth
in the sun's full blaze through the months of summer burning with heat,
(17) Have I scaled to its top, outstripping my fellows—no laggards they!
and there stood I on its summit, just as the sun shone out.
(18) No shelter there on its peak except the wreck of a hut,
some sticks still standing, and some strewn broken about the place.
(19) With sandals tattered I clomb, my toes scarce saved from the rocks,
though I patched them with double soles, and bound them round with thongs.

* * * * * * * *

(20) Who will help me against the railer, contentious and full of words,
who burns with his scathing gibes my skin as with tongues of fire?
(21) He screams—'Thou'st wasted thy wealth—would thou hadst held it tight
—raiment of price, fair weapons, and goodly things to be prized!'
(22) O censurer! some kinds of blame are harshness that brings no gain:
if I were to spare my goods, would Time spare them to me?
(23) Take this for truth—if ye cease not to carp and wound with reproof,
the tribe shall ask of my doings the furthest of folk from us;
(24) Yea, ask those men that may know which way it was that I went,
and none shall tell them of Thābit who met him on his road.
(26) Yea, then shalt thou gnash thy teeth and rue the day I was lost,
whenas thou callest to mind some thought of the man I was.
(25) Use then the wealth thou hast gained to stop breaches round thy stead,
till come the Day when thou meetest what all mankind must face!

NOTES

(1) This rendering follows the reading *yā 'idu.* If we read *yā 'ida*, which is given as an alternative (see Marzūqī's note in Thorbecke's edition), the first hemistich should be rendered—

'How again there comes upon thee longing and wakefulness!'

'Phantom,' i.e. of the Beloved. This is a constantly-mentioned convention of these amatory preludes.

(2) 'My soul be thy sacrifice!' This frequent ejaculation, with its equivalent forms, implies that the speaker prays that all the misfortunes which would otherwise fall on the person addressed may be concentrated on himself.

(3) The ideal lover of old Arabian poetry is always ready to fling off a love that begins to grow cold; *cf. post*, No. VI. 2, and Labīd, *Mu'allaqah*, 20, 21, and 55, 56.

(6) The ostrich is represented as having lost some of its fore-wing feathers to indicate that it is of full age, and able to go at top speed, unimpeded by a bush of plumage. *Shathth* and *ṭubbaq* are plants fed upon by gazelles and antelopes (see index of botanical names), growing in the mountains of the Sarāt, and their mention indicates that the beast is well fed and able to run at its best.

(7) The rendering adopted follows an interpretation not indicated in our scholion, but discussed in that of Marzūqī (for which see Thorbecke's edition). Our commentators take *laisa* as equivalent to *illā*, and render—'Nothing is swifter than I, *except* the horse', &c. It appears to me that the translation given is more poetical and therefore more probable, while it is equally admissible from a grammatical point of view. Moreover according to the stories told of him no horse could overtake Ta'abbaṭa at his best pace.

(14) *Hammī* and *ghazīwī* are synonymous. The raven-like voice of the shock-headed comrade is to be understood as employed in driving the spoil; abundant hair is the sign of strength: *cf.* the story of Samson.*

(15) 'I call him the Shepherd of two small flocks', &c.: *qultu lahū Dhū thallatain wa Dhū bahmin wa arbāqī.* It seems clear that these are nicknames given by the poet to the companion—perhaps ash-Shanfarà—whom he has in mind. *Cf. post*, No. XX, v. 19, where ash-Shanfarà calls Ta'abbaṭa-Sharrà *Ummu 'iyālin*, 'the Mother of the household', because he looked after the provisions of the party. The verse has needlessly perplexed the commentators, who give little help. The Abyssinian shepherds and herdsmen from the western coast of the Red Sea employed by the Arabs to look after their flocks and herds of camels are often mentioned by the poets: *cf.* 'Antarah, *Mu'allaqah*, 25; Dhu-r-Rummah, *Bā'īyah*, 112, 115.

(20) The reading *jaddālatin* is adopted, as preferable to the *khadhdhālatin* ('often leaving me in the lurch') of the text.

(21) The reading *ḍaninta* is adopted in preference to *qani'ta*; the latter would mean—'Would that thou wouldst be content with what thou hast gotten (and not continue to involve the tribe in trouble by going forth in quest of plunder).' The former word appears to suit better the tenor of the passage.

(26, 25) It is necessary to transpose these two verses, both because their sense requires it, and because vv. 24 and 25 both end with the same word, which, in consecutive lines, would be very unusual in old Arab verse.

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* Another suggestion that has been made to explain the abundance of the hair of the man described is that he was perpetually engaged in the prosecution of blood-feuds: a person seeking vengeance for blood shed bound himself by a vow not to cut or dress his hair until he attained his end. So ash-Shanfarà describes himself in the *Lāmīyah*, vv. 63–4.

II

HUBAIRAH SON OF 'ABD-MANĀF OF 'ARĪN, CALLED AL-KALḤABAH

The poet belonged to a subdivision of the tribe of Yarbū' b. Ḥandhalah, a branch of Tamīm; he had taken up his dwelling at Zarūd with the men of Mālik b. Ḥandhalah, another branch, perhaps after a quarrel with Yarbū'. While he was there, the tribe of Mālik was raided by men of Taghlib, headed by Ḥazīmah b. Ṭāriq, who carried off some camels. The poem describes how they were pursued by the poet, whose mare, called '*Arādah*, 'the Locust', just failed to overtake Ḥazīmah, but succeeded in recovering from him all the spoil he had carried away.

(1) Yea, if thou escapest from her, O Ḥazīmah son of Ṭāriq,
at least she has left thee bare of all things behind thy back!
(2) The Crier of our tribe shouted—'The enemy are upon you':
that moment my mare had drunk the whole of a water-skin.
(3) I called to Ka's—'Bridle her quick!' for in sooth I came to dwell
on the hill of Zarūd for nought else but to render help at need.
(4) The arrows that stuck in the sides of her neck and about her throat
were like stalks of leeks pulled up from a level sandy plain.
(5) Then lameness beset my Locust, and wrecked her reserve of speed,
when already a finger's breadth only parted Ḥazīmah from me.
(6) I gave you my orders there where the failing sand-edge curves:
but no authority rests with him who is disobeyed.
(7) Yea, when a man faces not boldly the ugly things that come,
the cords of quietness soon will snap, and his peace decay.

NOTES

(1) That is, she has recovered from thee all the plunder which thou wast carrying away.

(2) When it was intended to put their horses to strenuous work, the Arabs were accustomed to refuse them water or give them only a little to drink: a horse which has just drunk a full draught falls off, as here, in speed.

(3) Ka's ('Cup') is the name of his daughter. The women of a tribe were specially charged with tending its horses (*cf.* 'Amr b. Kulth., *Mu'allaqah*, 88).

(6) and (7) These verses do not seem to cohere with the rest: probably there is a *lacuna*. They may perhaps refer to al-Kalḥabah's quarrel with his own tribe.

III

THE SAME, IN PRAISE OF HIS MARE 'THE LOCUST'

(1) The Sons of Jusham son of Bakr ask me whether the Locust has a white blaze on her forehead, or is all of one colour.

(2) She is the steed that dashed against them, on her back the wounded old warrior like a lion.

(3) When her charge has taken her through their ranks, she returns to charge them again, and the spears hold her back so that she cannot move.

(4) Three of her legs are like one another in having a white ring round the pastern, while one leg is all of one colour.

(5) She is a bay, of no doubtful hue, but the colour of *ṣirf* into which the hide to be dyed has been plunged a second time.

NOTES

(1) Jusham son of Bakr was the subdivision of Taghlib to which the poet 'Amr b. Kulthūm and the other foremost chiefs of that tribe belonged.

(5) *Ṣirf* is the name of a dye yielding a red colour.

IV

MUNQIDH SON OF AṬ-ṬAMMĀH, CALLED AL-JUMAIḤ, OF ASAD

THE poet complains that his wife Umāmah has been set at variance with him by her own people ('the folk of Kharrūb'), who wish to induce him to divorce her, that they may marry her to some one else. But their attempt will be vain: he is too old to be moved by such methods (vv. 3, 4). He then describes her violence against him, like that of a lioness defending her whelps (v. 5), while if the least thing, other than her husband, terrifies her, she is like a young child afraid of the wolf (v. 6). Apparently her distaste for him has been caused by the disappearance of his wealth in camels, due to their expenditure on hospitality and in bearing the burdens of his tribe (vv. 8, 9, 10): but there may yet be hopes for a life of union, if she will only look upon him with a kindly eye; and they may yet enjoy some measure of prosperity together (vv. 11, 12).

The poem resembles in its theme one by the author's fellow-tribesman 'Abīd b. al-Abraṣ (*Dīwān*, ix), who belonged to the previous generation. The author was the son of a contemporary and enemy of Imra' al-Qais, and himself fell at the battle of Shi'b Jabalah, fought in or about the year A.D. 570.

(1) Umāmah has become tongue-tied, and will not speak a word to me: is she gone mad, or has she been taking counsel with the folk of Kharrūb?

(2) She passed by the rider of a camel branded in the angle of the lower jaw, and he counselled her—'Vex al-Jumaiḥ, and assail him with annoyances.'

(3) But if she had hit the truth, she would have said—for she is a truth-speaker—'As for trying to train the grey-headed, trouble not thyself therewith;

(4) 'His full age forbids it, and there forbids it the fact that your aged husband will never now submit to blows and schooling.'

(5) But when she attacks me, then is she a [lioness] with whelps, short haired, that defends her brake so that it cannot be approached:

(6) But if anything happens to terrify her, then is she like a child in a smock, whom thou chidest all day long, [threatening it] with the terror of the wolf.

(7) And if her people be dwellers in Qiḍah, then my folk are they who dwell in Malḥūb.

(8) [All this happened] when she saw that among my camels were few that yielded milk, and every year that passed over them was a year of dried-up udders.

(9) The changes and chances of things—and they follow close upon my beasts—, and the payment of things due, have left them a little herd with a herdsman who is not overwhelmed by his charge;

(10) Thou wouldst think our herdsman was driving in them a troop of asses, between the pie-bald plains of Makrān and the lavas of the *Ḥarrah*.

(11) But if thou lookest on us kindly, and abatest thy pride when thou comest amongst us, and regardest my valour in fight and my raids carried far abroad—

(12) Then possess thyself in patience—it may be that yet shalt thou be happy, and milk thy herds into a great milk-skin—the skin of a sheep tanned with acacia-bark.

NOTES

(1) Umāmah (*v. l.* Umaimah), the poet's wife, is said in the commentary to have been a woman of Tamīm, of the subdivision of Sa'd b. Zaid-Manāt, of the house of Anf an-Nāqah ('Camel's nose', a nickname).* The marriage was thus one outside the poet's tribe.

(2) The particular brand of the rider's camel mentioned here doubtless indicates the tribe to which he belonged. The scholion gives a long account of the various brands of camels.

* The genealogy at p. 25, line 10, is wrong in making Qurai' son of Anf an-Nāqah. The latter was the son of Qurai': see Naq. 714[17], Mbd Kām. 339[7], BDur. 156, and text, *post*, p. 207[11].

(7) Qiḍah, a place known in history as the scene of a fierce battle between the brother-tribes of Bakr and Taghlib: probably after the termination of the War of al-Basūs and the emigration of Taghlib northwards it was occupied by some branch of Tamīm. Malḥūb was the centre of ʻAbīd's branch of the tribe of Asad. This part of the poem is fragmentary: v. 7 does not fit in well, and *lammā* at the beginning of v. 8 has no proper apodosis; the words supplied in the translation give what seems the probable sense, but they are not in the original.

(10) Makrān here is some place within the Arabian peninsula, not the country so called (but properly Mukrān) north of the Persian Gulf. *Lūb*, plural of *lābah*, indicates one of those great volcanic uplands (*Ḥarrahs*) frequent in the north of Arabia. *Lābah* is probably the origin of the Italian *lava*: the volcanic tract of South Italy and Sicily was occupied for centuries by speakers of Arabic, and no satisfactory etymology of the word in Italian has been suggested.

(11) 'Lookest on us kindly', literally 'coolest thine eye with us'. 'Coolness of the eye', *qurratu-l-ʻain*, is a common metaphor for happiness and pleasantness of life, as its opposite, *sukhnatu-l-ʻain*, 'heat of the eye', stands for grief or sorrow.

V

SALAMAH SON OF AL-KHURSHUB, OF ANMĀR*

THE tribe of Anmār belonged to the group called Ghaṭafān, the lands of which lay south of those of Asad and of the mountains of Ṭayyi', in the partly broken and partly open country drained by the upper part of the great watercourse now called the Wādi-r-Rummah. It seems to have been a small tribe, closely associated with the more powerful sub-groups of ʻAbs and Dhubyān. The poem relates to a battle which took place, probably in the last decade of the sixth century A.D., between the tribe of ʻĀmir b. Ṣaʻṣaʻah and the tribes of Ghaṭafān, of which a summary account will be found in the Introduction (pp. 80–2) to the *Dīwān* of ʻĀmir son of aṭ-Ṭufail, who was one of the captains of ʻĀmir b. Ṣaʻṣaʻah in the fight, called the Day of ar-Raqam. The commentary gives a long and somewhat confused history of several incidents in the battle, which in some particulars does not agree with our poem, and it appears probable that two encounters between ʻĀmir b. Ṣaʻṣaʻah and Ghaṭafān have been mixed up in the narrative. From Salamah's verses it is clear that one of the incidents of the fight was that al-Ḥakam son of aṭ-Ṭufail, brother of ʻĀmir, who is said in the com-

* There is some difficulty in admitting Salamah as the author of the poem, arising from chronology. ʻĀmir son of aṭ-Ṭufail, against whom the poem is directed, was born on the day of the battle of Shiʻb Jabalah, A.D. 570: at the battle of ar-Raqam, or al-Maraurāt, or Sāḥūq, of which the poem treats, he cannot have been less than twenty or twenty-five years old. But Salamah, if he was the son, and not the grandson, of al-Khurshub, was the maternal uncle of ar-Rabīʻ son of Ziyād of ʻAbs, who must have been a very old man at the date of the battle of ar-Raqam: this would throw Salamah back to two generations before ʻĀmir. Either Fāṭimah, daughter of al-Khurshub, mother of ar-Rabīʻ, was much older than her brother Salamah, or we must suppose the latter to have been the grandson, not the son, of al-Khurshub, or the poem may have been wrongly ascribed to him.

mentary to have become separated, with a small body of followers, from the main force of the Banū 'Āmir in their retreat, and, having lost his way in the desert, to have approached a water round which he perceived several men whom he thought to be the enemy, though they were in reality his own comrades, hanged himself in despair between the danger of perishing from thirst and that of falling into the hands of his foes. It is also clear that 'Āmir son of aṭ-Ṭufail escaped on a mare called ar-Riḥālah, and the narrative must be wrong in stating that he was captured and made prisoner on this occasion.

The poem, which is addressed to 'Āmir son of aṭ-Ṭufail, begins with a sarcastic reference to al-Ḥakam's end (v. 1). Next comes praise of Dhubyān, the chief division of Ghaṭafān, who are still in the place where they were attacked, and ready to receive a second onslaught if 'Āmir has the spirit to make it (vv. 2–5). 'Āmir's flight is described, and the debt he owes to the swiftness of his mare (vv. 6–9). Then the poet turns to the leader of Dhubyān, al-Ḥārith b. 'Auf, called Abū Asmā, whose prowess and bounty are praised (vv. 10, 11). The pursuit of 'Āmir is pictured (vv. 12–14), and the many slain mentioned (v. 16). It seems necessary to transpose vv. 15 and 16, making the former the last of the poem, though it is probably only the first of more satirical attacks on 'Āmir, perhaps directed at his adoption of Asmā as his mistress to be celebrated in the preludes to his poems (see text, p. 34, line 1); in this case the poem would be unfinished.

(1) When ye go forth in the morning making for our land again, ye Sons of 'Āmir, stock yourselves well with hangman's ropes!

(2) The Sons of Dhubyān—know it well!—are still where ye found them the last time, in the bend of the valley of al-Batīl, some pasturing in the wilderness, some settled in villages;

(3) They block the doors of the lordly tents with well-trained steeds, tethered by head-ropes to penfolds [containing she-camels set apart to yield them milk].

(4) A mighty concourse are they: no stranger breaks their unity of stock at all the waters between Faid and Sājir;

(5) Their gatherers of firewood go far away until they reach the woods of tamarisk that overhang the barren sands.

(6) Thou didst escape with a blade that had no scabbard on it, and a saddle that was too short to fit the back of ar-Riḥālah:

(7) So praise her well for her service to thee, as is fitting, and be not ungrateful to her—the ungrateful has no prosperity!

(8) Had she been galloping on the ground, she had been overtaken: but she flew through the air with thee like an eagle

(9) Dusky of hue, with supple wings, whose feathers have been matted together by the rain of a day of heavy and frequent showers.

(10) May every one in the tribe that falls short of his purpose, whether a seeker after vengeance or the inflicter of a blow, be a sacrifice for Abū Asmā!

(11) Thou hast given in thy bounty camels of full age that have just con-

ceived, then those in the tenth month of pregnancy; and thou hast not withheld even the she-camel that yields, at a milking, a row of bowls, appointed as a nurse for the calves of others.

(12) He pairs his steeds [for the foray] with riding camels, and they outstrip all others in the hurried advance, braving the heat of the noon-day;

(13) Then overtook the enemy in the east of al-Maraurāt in the afternoon the remnant of the offspring of al-Qurāqir;

(14) And there escaped not of them any save [those that had] mares with deep-sunken eyes, that claim to be of noble stock by their long necks, like the stallion-camel that challenges and beats all his rivals.

(16) At Sāḥūq they poured forth on the ground many hospitable bowls, and they made over [to our tribe as booty] others, some full of milk set apart to curdle, and some of milk already sour.

* * * * * * * *

(15) Yea and thou, O 'Amir son of the Rider of Qurzul, again thou fallest back upon vile and unseemly speech!

* * * * * * * *

NOTES

(3) 'Lordly tents', *qibāb*, plural of *qubbah*, a round tent made of leather, the most costly and luxurious of Arab tents. Poets boast that their tribes possess many such (*cf.* 'Abīd xxv. 10, xxvii. 5, xxix 2). *Al-qubbah* is the origin of the European word *alcove*. The war-mares are not allowed forth to graze, but kept close by the tents in readiness for action. The custom of feeding horses with camels' milk still continues in Arabia (see Doughty, *Arabia Deserta*, i. 261–2).

(4) Pureness of stock is a common subject of boasting among poets.

(5) The persons who gather firewood are usually women-slaves, and it is implied that the terror of the name of their tribe protects them in spite of their weakness, however far away they go in their quest.

(6) The commentary says that *qātir* means that the saddle fitted well the back of his steed, not galling it, nor being too little or too big, and this explanation has been copied in the Lexicons (LA. vi. 380[15], &c.). The verse, however, describes the haste and confusion with which 'Āmir fled, and the explanation does not fit. *Qātir*, used of livelihood, means 'scanty, insufficient', and this appears to be its meaning here, though it is rare to find it applied to anything but a man's possessions. Abū Zaid (LA. *l. c.* line 17) says it means the smallest of saddles; another suggestion is that it means 'loose, unsteady', *qaliq*. The name of 'Āmir's mare, ar-Riḥālah, does not occur in the traditions relating to him, for which see the Introduction to his *Dīwān*.

(9) The Eagle is depicted as having been rained upon, because the cold makes her flight the swifter: *cf.* 'Abīd i. 37.

(10) For the 'sacrifice' see *ante*, No. I, v. 2, note. That by the *kunyah* Abū Asmā is meant al-Ḥarith b. 'Auf, the chief of Dhubyān, is stated in the commentary of Marzūqī.

(11) The liberality of the chief is extolled by enumerating the camels he gives away as gifts, or slaughters for the entertainment of his guests. They are all of full age (*buzl*, pl. of *bāzil*): first, the *makhāḍ* (singular *khalifah*), those that are pregnant; then the *'ishār*, pl. of *'usharā*, those that are just about to bring forth; then the *ṣafūf*, whose milking fills a row (*ṣaff*) of bowls, and which has such

a store of milk that it is used as a nurse-camel (*mudhā'ir* = *dhi'r*) for a young one which has lost its own mother. Each of these is more precious than the one named before.

(12) The change from the second person of v. 11 to the third in this verse is quite common in the old poetry. When the Arabs rode on a foray, they mounted their camels, and led alongside by leading-ropes their horses or mares, which they bestrode on arriving at the place of combat. The expression *ghāwalnahum* is striking; the nom. is the steeds, the chief's camels and mares; and the affixed pronoun refers to those who rode with him. The verb implies 'vying with one another in swallowing up the ground that lay before them'.

(13) Al-Qurāqir is the name of a famous stallion. Note that *banāt* does not imply that the foals were all females: it is the regular plural of *ibn* (not of *bint*) when applied to irrational beings.

(14) The sunken eyes of the enemy's mares imply the fatigue from which they suffer in the pursuit.

(16) This verse, for which a number of parallels are cited in the commentary, puts, for the chiefs that were slain of 'Āmir, the bowls (for milk or broth) used by them in the entertainment of their guests: when the owners were slain the bowls were as it were overturned; other prominent men that were taken prisoners are figured as bowls of milk made over to the pursuers of Dhubyān as booty.

(15) Qurzul is the name of the horse of aṭ-Ṭufail, father of 'Āmir; see *Dīwān* of 'Amir, translation, p. 125, note 3. For 'Āmir's rejoinder to this poem see his *Dīwān*, Nos. VIII and XXIX.

VI

THE SAME

THIS poem, from v. 3 onwards, is in praise of his mare. vv. 1, 2, the amatory prelude, here very short.

(1) There comes to him time after time the nightly vision of Sulaimà, even as the creditor besets with his importunities his debtor.

(2) If she brings with her that which she knows [*i. e.* her love in exchange for mine]—then verily—God be praised!—I am one who can give love for love, and also one who can cut the bond if love wanes.

(3) Yea, many the meadow through which one wades [as through a pool], wherein the dust-coloured [ostriches] lay their eggs—the greenery of it has been forbidden to men, and the growth is lush and high—

(4) Have I visited in the morning, carried hither and thither by a swimming mare, the splinters of the frogs of whose hoofs are as hard as date-stones fully ripe:

(5) One of those mares that look about them on this side and that [through sprightliness], what time the sweat has soaked the saddle-girth.

(6) When the girth [under stress of galloping] slips back to a place just in front of her short ribs, the place where a woman's girdle goes round her waist,

(7) Sometimes it strikes against the points of her teats, and sometimes the galloping brings it back to its proper place and it is straight again.

(8) She is a bay, of no doubtful hue, but the colour of *ṣirf* into which the hide to be dyed has been plunged a second time.

(9) Three of her legs are like one another in having a white ring round the pastern, while one leg is all of one colour.

(10) It seems as though on them [the three legs] were bands of purest silver, such as that from which are made earrings uplifted by a dainty ear.

(11) She is shielded by charms so that she takes no hurt [from an evil eye], and amulets are tied on to her neck-gear.

(12) And when we go hunting, she puts within our power the loudly-braying wild-ass, whom the lush herbage has made as strong as a demon,

(13) With the swoop of an eagle of 'Ardah which has been stirred by the sight, in Dhu-ḍ-Ḍumrān, of a hare that trips with short steps.

NOTES

(1) 'To him': in these amatory preludes the poet frequently speaks of himself in the third person as here, and also often addresses himself in the second person. For the nightly vision (*khayāl*, *ṭaif*), see *ante*, note to No. I, 1.

(2) *Cf. ante*, note to No. I, 3.

(3) Poets boast of frequenting such a hunting-ground as is here described, because it involves the violation of a ban imposed by some hostile tribe, or taking the risk of danger by going far away from the pasture lands of their own tribe: see the citation from Imra' al-Qais at p. 41[7] of the text. The place is a *himà*, forbidden to be violated by strangers, which accounts (with the help of good rain) for its luxuriant vegetation, and for the presence of wild creatures therein. The mare 'wades' in it, because the grass is so thick and high.

(4) A 'swimmer', *sabūḥ*, *sābiḥ*, is an epithet often used of a swift horse, connoting its smoothness and easiness of motion. The hardness of the frogs (*nasr*, pl. *nusūr*) of the hoofs is frequently praised. This horny substance is compared to a date-stone here and in 'Alqamah's poem, No. CXX, *post*, v. 54.

(5) I have followed all texts in taking *al-mutalaffitāt* as the active participle: our commentary takes it as a passive, which would involve reading *al-mutalaffatāt*, and understands it to mean that the mare is one of those that attract the (admiring) gaze of the beholders on every side. This reading would, however, require us to read *min jānibaihā* instead of *bijānibaihā*, which would be unmetrical. 'What time the sweat', &c.: *i.e.* she is sprightly and fresh in spite of the severe exertion to which she has been put.

(6) and (7) These verses continue the history of previous long and heavy galloping, which has resulted in reducing the mare's girth, so that the girth-straps become loose and slip backwards.

(8) and (9) These verses are identical with vv. 5 and 4 of al-Kalḥabah's poem, *ante*, No. III. It is not possible to say which is the rightful owner.

(10) 'Dainty ear': this rendering of *khadhīm* is given in the commentary, and seems most poetical: but the only meaning of the word known to the Lexx. is 'cut, pierced'.

(11) 'Charms', *ar-ruqà*, pl. of *ruqyah*; 'amulets', *at-tamīm*, pl. of *tamīmah*, a translation of the late Greek τέλεσμα, which has also been adopted in Arabic as a loan-word, *ṭilism* (with several other vocalizations), our 'talisman'. *Ruqyah* signifies generally a charm uttered or expressed in actions (blowing, waving, &c.), while *tamīmah* means something attached to the creature to be protected. The scholion mentions a popular notion that the *Jinn* will not approach, unless they be uncommonly audacious (*marid, mārid*), a place where horses are kept.

(12) 'Has made as strong as a demon': lit. 'has turned into a *si'lāh*'. The *si'lāh* is said to be the most dangerous of the female demons called *ghūl*, or an enchantress of the *Jinn*. Horses are often compared to one.

(13) '*Ardah* is one of the places mentioned in Abīd, i. 3; we see here that it was a mountain. '*ikrishah* is a female hare.

VII

MUNQIDH, CALLED AL-JUMAIḤ *

According to the commentary on v. 1, Khālid son of Naḍlah, a man of Asad, was living under a covenant of protection among the Banū Ja'far, a family of 'Āmir b. Ṣa'ṣa'ah, and was treacherously slain by them; for which reason the poet denounces them in these verses. But this does not appear to be the correct story.† According to *Agh.*, v. 29, Khālid b. Naḍlah was one of the boon-companions of king al-Mundhir son of Mā' as-Samā of al-Ḥīrah, and was put to death by him in a fit of anger. The tale, as told by Ibn al-Athīr (i. 481) on the authority of Abū 'Ubaidah, was in this wise: Asad and the Banū Ja'far of 'Āmir had an encounter at a place called Dhū 'Alaq, in which the latter were worsted, and Rabī'ah son of Mālik, father of the poet Labīd, slain. The men of Ja'far took to flight, pursued by the Asadīs, at whose head were Khālid son of Naḍlah and his son Ḥabīb, and al-Ḥārith son of Khālid son of al-Muḍallal. The pursuing party followed a long way from the scene of conflict, and did not observe that they were being outflanked by a troop of the Ja'farīs, headed by 'Āmir Abū Barā, the 'Player with lances'.‡ 'Āmir called out to Khālid: 'I propose that we make a truce together, that we and ye may carry away our wounded and bury our dead.' Khālid agreed. Shortly after, 'Āmir said to Khālid: 'Knowest thou what has happened to Rabī'ah' (his brother)? 'Yes', said Khālid, 'I left him slain.' 'Who killed him?' said 'Āmir. 'I dealt him a blow, and Ṣāmit son of al-Afqam finished him', answered Khālid. Thereupon 'Āmir, full of fury, bore down with those who were with him on Khālid and his party, who defended themselves valiantly. The Ja'farīs succeeded in taking the spoils of Ḥabīb son of Khālid, but the others rejoined the main body of the Banū Asad in safety. According to this version, the 'covenant of protection' mentioned in v. 1 was the compact of truce. Our poem is con-

* See *ante*, No. IV.

† The confusion may have arisen from remembrance of another poem by al-Jumaiḥ, No. CIX, *post*, where the poet attacks 'Abs for having treacherously murdered Naḍlah, father of Khālid, while living under their protection.

‡ See *Dīwān* of 'Āmir b. aṭ-Ṭufail, Introduction.

sistent with the escape of Khālid b. Naḍlah as related by Abū 'Ubaidah (though it would also be consistent with his death). The al-Ḥārith mentioned in v. 7 may have been the third leader of the Asadīs named by Abū 'Ubaidah.

Verses 10 to 14 are unfit for translation.

(1) Ask Ma'add who were the knights who did not keep faith with those with whom they had covenanted, and yet got no booty!

(2) Qurzul ran away with them, while men listened [to the battering of their hoofs], and the long locks fluttered, streaming in the breeze,

(3) As they galloped away; and they had left Rabī'ah lying among those that slew him, when the fighters were close together in the press of battle—

(4) In his hand a lithe spear-shaft, well straightened in the clip, on it a spear-head kindled to wrath, eager for men's flesh.

(5) If Khālid son of Naḍlah had had any fear of your treachery, there had borne him away a swimmer whose reins outstrip [all other steeds that race with her]—

(6) A mare short of hair, spare like a straightened spear: her back has not been wrinkled with the cold, nor has her food been stinted.

(7) And al-Ḥārith was there, shouting loud his call for help—among his companions a sure refuge and support:

(8) There gallops with him a full-grown steed with a deep-toned neigh, that leads as their best all the horses of the tribe, stout, the heads of his long bones well covered with fat,

(9) His rider arrayed in a fair coat of mail, woven double, shining like a pool [smitten by a breeze], in the best part of a hollow, kept full by constant showers.

* * * * * * * * * *

NOTES

(1) Ma'add, the name for the aggregate of non-Yamanite Arabs.

(2) Qurzul was the horse of aṭ-Ṭufail son of Mālik, father of 'Āmir: see *ante*, No. V, v. 15. Aṭ-Ṭufail and his steed had a reputation for running away—an act that carried no shame with it to an Arab warrior when he considered that the occasion called for it. Here Qurzul, as the steed of the leader of the party, is spoken of as setting the example of flight. The Beduins wear their hair long, especially the braided side-locks called *qurūn* (see Doughty, index, *s. v.* 'horns').

(3) 'Among those that slew him', *fi-l-ath'ār*, pl. of *tha'r*: a man's *tha'r* is the slayer of his kin, whose blood the avenger must shed; *v. l. fi-l-adbār*, 'behind their backs'.

(4) This verse seems out of place; one scarcely expects the description of the arms of a slain man. The alternative verse given in the commentary (agreeing substantially with Ibn al-Athīr) describes better the dead Rabī'ah: 'He falls prone on his face once and again, and there drags him along by the spear [thrust through him] one burning with thirst [for blood], grim-faced, eager for men's flesh.'

(5) 'A swimmer': see note to No. VI, v. 4, *ante*.

(6) A horse extended at full gallop is often compared to a spear. The second half of the verse sets forth the careful tending she has had—always covered up with the horse-blanket (*jull*), and well supplied with camel's milk. *Cf. post*, No. IX, v. 25.

(8) To have a loud and vehement neigh is a matter of praise in a horse. The word *ajashsh* is used of a horse's neigh and of thunder.

(9) The word used for a mail-coat here, *raiṭah*, properly means a thin and soft cloth: but the verb implies that mail is meant, and the noun indicates that it was of the finest quality. 'Woven double': that is, with two rings everywhere in place of the one of which ordinary mail is constructed, each pair secured to the next above, below, and on each side. The comparison of a coat of mail to the surface of a pool stirred by the wind is exceedingly common.

VIII

QUṬBAH SON OF MIḤṢAN, CALLED AL-ḤĀDIRAH

The poet was a member of the family of Tha'labah son of Sa'd, of Dhubyān, a great stock belonging to the group of Ghaṭafān. His father's name is given by other authorities as Qais. Al-Ḥādirah means broad, stout, muscular and compact in the shoulders, and is said to have been a nickname given him by Zabbān son of Sayyār of Fazārah, who quarrelled with him when the two went out hunting together. Quṭbah accused Zabbān of gluttonously feasting in the dark on the roasted flesh of the beasts they had killed, and leaving his companion in the lurch. When they came to a pool, Quṭbah stripped and plunged in for a swim, and Zabbān thereupon uttered some verses (p. 49 of Arabic text, lines 14–15) comparing him to a thick-shouldered old frog with thin hind legs swimming in a pool, and pelted with stones by the village boys. The name stuck, and the poet is always known as al-Ḥādirah or (dim.) al-Ḥuwaidirah. The introduction on pp. 50–1 contains a lengthy commentary on retorts in verse made by al-Ḥādirah upon Zabbān.

As regards the poet's age, he must have lived (as Zabbān's contemporary) in the latter half of the sixth century A.D. He was most likely engaged in the War of the Ḥuraqah, which probably broke out towards the end of that century, after the conclusion of the War of Dāḥis, between the various sub-tribes of Dhubyān, and in which the leading figure was al-Ḥuṣain b. al-Ḥumām of Murrah. Several of the poems in the *Mufaḍḍalīyāt* refer to this contest: see Nos. X, XII, XC, XCI, and probably Nos. C, CI, CII, and CIII (the last two poems by Zabbān son of Sayyār). Little is known of his life: there is a short article about him in the *Aghānī*, iii. 82–4. His *Dīwān*, containing very few poems, was published at Leiden in 1858 by Dr. Engelmann. Ḥassān son of Thābit, the Prophet's court poet, greatly admired the poem chosen by al-Mufaḍḍal, and was fond of reciting it.

The poem is simple in structure, addressed to his mistress Sumayyah, whose beauty is celebrated, vv. 1–8. He then boasts of the glories of his tribe, vv. 9–15; next, he describes his own hospitality, to his fellows whom he plies with wine, vv. 16–18, and to the hungry wanderers whom he feeds, vv. 19–20; then follow descriptions of strenuous journeys, with

companions (vv. 22–4) and alone (vv. 25–9). At the end of the poem in the Arabic text are two detached verses, handed down by Ibn al-Aʿrābī, of which one, 30, has been inserted in the translation, as directed in the commentary, after v. 25, while the other, 31, is without a context and contains an unfinished sentence: it does not fit in anywhere in the text as we have it.

(1) Sumayyah has risen early in the morning: seize thou then the moment to win somewhat of her; she is gone forth at dawn as one goes who means parting, and stays no more.

(2) Then mine eye gat refreshment for the road, on the morning that I met her in the sand-skirt of al-Bunainah, in a gaze that could not tear itself away.

(3) And she turned her face a little, so that she took thee captive with a white smooth neck, shining like the outstretched throat of a long-necked gazelle,

(4) And with the eyes of one whose pupils are deepest black—thou wouldst think her gaze heavy with slumber—one fair in the place where the tears flow down.

(5) And when she bandies speech with thee, thou seest that she has a lovely smile, and lips most sweet to kiss,

(6) [As though one drank] of fresh-fallen rain from a night-travelling cloud, caused to rain plentifully by the east wind—rain, turbid at first, sweet as it settles in pools;

(7) The rushing-down of a scouring rain has wrought havoc in the hollows of the land: then, soon after the rain stops, the water thereof becomes clear;

(8) The runnels play with it, and in the morning the water spreads through the growth, dividing itself among the roots of the lush greenery.

(9) O Sumayyah, mercy on thee! hast thou ever heard of a deed of treachery told of us, whereby the warning flag has been raised against us in any assembly?

(10) Self-respecting are we, and never give our confederate cause to fear us; and we hold ourselves back from greed when other men yield to it;

(11) And we shield our honours by spending the most precious of our possessions; and in battle we leave our spears sticking in those we pierce, as we shout our name and lineage;

(12) And we wade through all the depths of a day of bitter bloodshed which destroys men round us, the booty whereof falls to the most valiant;

(13) And we set up our tents in the place where honour calls, and stay there steadfast, while other men travel away to richer pasture:

(14) The place of glory—those to whom it belongs do not drive their camels to feed abroad, on the day that they have to hold it and pitch tent therein.

[(15) In the way of the dreaded breach—its folk send forth no beasts to

pasture: a terror it is to men—they point with the finger to that which lies opposite to it.]

(16) Then, Sumayyah, how shalt thou know how many a band of young bloods I have delighted in the morning with a black wine-skin full to the spout—

(17) Youths whose eyes were bloodshot after the dawn-draught, in a place where they saw and heard life to their hearts' desire?

(18) They repaired to me early as the day broke forth, and I gave them to drink of old wine like the blood of a gazelle in colour, tempered with water,

(19) While they lay outstretched by the wine-booth, as though they were weeping round a corpse not yet carried away to burial.

(20) And oft-times have I hastened the cooking of the half-done meat, under which the cauldrons bubble, for a party of hungry folk;

(21) And there at my door is a shock-headed starveling: stretching forth his right hand he swears—'Thou hast cooked it well!'—he cannot wait till it be done.

(22) And oft-times have I pushed on their way men who had no time to sleep, wearied out with travel, with camels lean through constant journeying, limping with sore limbs:

(23) Travel has spent all the fat in their bodies: thou wouldst think them beasts sick with raging thirst, with the veins of their fore-legs cut to let blood.

(24) They journey on through the flat wide deserts with the saddles, each one carrying on his way a brave warrior in a tattered shirt.

(25) And oft have I loaded on one camel the saddle of another, lean and worn-out, which is kept up from constant stumbling by the cry '*da'da'*!'

(30) When her pads touch the stones, she shrinks with pain; yet if she is pushed on by my cry, she rises to better speed.

(26) And many the inhospitable resting-place, not one to halt in long, have I stayed in for the waning of the night—a spot meet for evil hap, an uneasy place for rest;

(27) I lay down there to sleep in the latter night, my pillow an arm stout of muscle, with veins not over-full of blood;

(28) When I raised my head from it, it was red and powerless: it seemed as if it were separate from my body, though it had not been severed;

(29) And thou mightest see, where my camel's folded limbs and breast pressed upon the sand, small hollows like the nests of sand-grouse—there did she sleep.

* * * * * * * * * *

(31) And the gear of a swift she-camel that trots with a rider who goes straight to his end, whether travelling with a company or alone——

NOTES

(2) 'Sand-skirt', *liwà*, means the place where the sand-dunes leave off and the hard surface appears.

(4) 'Heavy with slumber': a languorous gaze in a woman is admired by the Arab poets.

(6–8) The moisture of the lady's lips is compared to pure water of a rain-cloud that has come by night, and the occasion is seized to enlarge the picture of the falling rain. To the Arabs in their thirsty land rain is so precious and desirable a thing that they are never tired of dwelling on the theme.

(9) The commentary says that in the days of the Ignorance, when any man had committed an act of treachery, a flag was planted at his tent in the Fair of 'Ukāḍh. This seems scarcely credible, and it is best to take the flag, in this verse and in that of Zuhair quoted in illustration, in a figurative sense.

(14) and (15) are alternative verses, the former being read by Ibn al-A'rābī, and the latter by other traditionists. The first, beginning with what seems to be the *wāw* of *rubba* (*wa-maḥalli*) is really syntactically unsupported. The 'breach' in v. 15 is the point from which the tribe is open to attack, which therefore has to be defended by its bravest.

(16–19) The pleasures of drinking wine early in the morning are celebrated by the poets. Both red and white, tawny, wine (*ṣahbā'*) were drunk, imported from Syria and from Persian territory; here (v. 18) it is red; the wine was generally drunk mixed with water, which was sometimes heated;* from v. 17 we may infer that the drinkers were entertained by girls who sang to them. The commentary directs v. 19 (which does not suit the passage very well, and is not read by Abū 'Ikrimah) to be placed before v. 18; it seems more naturally to come after it, as describing the state of intoxication to which the revellers were eventually reduced: *mutabaṭṭiḥīna* implies that they lay face downwards, and the maudlin tears ascribed to them can scarcely have preceded the drinking.

(21) 'Right hand': an oath is sworn by lifting up the right hand, and thus the same word, *yamīn*, comes to mean right hand and oath. Aḥmad says that *lam yatawarra'* means 'he did not make the necessary exception to his oath', in order to avoid perjury; but it is quite clear that the meaning is 'he is too impatient to wait'; *cf.* the use of the same word in No. IX, 18.

(23) The fore-legs of the camels are described as cut and wounded by stones from the long journeys they have made, as the disease to which camels are subject called *huyām*, of which the chief symptom is a raging thirst, is relieved by letting blood in the shanks: *hīm*, pl. of *ahyam* and *haimā*, means suffering from *huyām*.

(30) This verse does not suit very well after v. 25: it describes a she-camel of noble breed, which in spite of weariness and exhaustion manages to push on bravely. I understand *bihi* in the second hemistich to refer to the cry *da'da'*.

(26) The custom of resting in the latter part of the night, *ta'rīs*, is well known to those who have had experience of desert travel.

(27) 'With veins not over-full of blood', *'urūquhū lam tadsa'i*: the phrase implies that he was

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* The Hebrews had the same customs as regards wine-drinking: for the morning draught see Isa. v. 11; for the mixing of the wine, Isa. v. 22, Prov. ix. 2, xxiii. 30, Ps. lxxv. 8. (It has been argued [by Dr. A. R. Kennedy in *Encycl. Biblica*, art. WINE] that the 'mixing' of the wine spoken of in the O. T. was a mixing with spices, not with water, as the latter would diminish the potency of the drink, which is otherwise dwelt on in the passages; but we know that in post-exilic times wine was certainly drunk mixed with water, hot or cold; and that spices were also used to flavour it does not exclude the other mixture. The Arabs also on occasion added other flavours to their wine.)

young and muscular; the veins of the old are flabby and prominent on the surface of the skin, and seem to be fuller of blood than those of the young.

(28) *I. e.* his arm was numb or asleep through pressure.

(29) The callosities of the joints of the fore and hind legs and the breast of the camel are called her *thafināt*: when they make but small hollows in the sand when she is couched, it is a sign of her being of good breed. The sand-grouse lays its eggs in such hollows (*afāḥīṣ*, sing. *ufḥūṣ*) in the ground, which it scoops out (*tafḥaṣ*) with its feet and breast.

(31) This verse is evidently the commencement of a separate section of the poem, now lost.

IX

MUTAMMIM SON OF NUWAIRAH, OF YARBŪʿ, OF TAMĪM

The poem is also frequently attributed to Mutammim's elder brother Mālik, put to death by Khālid son of al-Walīd after the fight at al-Buṭāḥ in A. H. 11; for this story see *post*, No. LXVII. The poem is cited under Mālik's name in the *Ḥamāsah* of al-Buḥturi, p. 128, and in our commentary, p. 719, line 19. The two brothers were chiefs of the important branch of Tamīm called Yarbūʿ b. Ḥandhalah, whose settlements and pasture-grounds stretched eastwards from Faid and the eastern extremities of the parallel ranges of Aja' and Salmà. Mālik's place in Tamīm was so conspicuous that the Prophet, when that great tribe accepted Islam in A. H. 9, appointed him collector of the *Ṣadaqah* or poor-rate for the whole group of Ḥandhalah (*BHish.*, p. 965). The poem evidently belongs to the pre-islamic stage of Mālik or Mutammim's life. The name Mutammim is properly a title, derived from the national game of *Maisir*, in which the players cast lots (by means of arrows) for the portions of a slaughtered camel or camels, and designates a man who, to make up a full number of players, takes upon himself the burden of several portions required to complete the game. Presumably Mutammim had some other personal name, which, however, has not been handed down.

The poem opens in the usual way, with the mention of a mistress who has disappointed her lover (vv. 1–4), who, to escape the too heavy burthen of memory, betakes himself to a journey on a fleet she-camel, which is described (vv. 5–9): the camel is compared to a wild ass, whose sojourn in the wilderness with his mate is pictured in vv. 9–19. Then the poet passes on to tell of his horse, vv. 20–7. This is followed by a description of a drinking-party (vv. 28–30), where perhaps some verses have been lost. The connexion of this section with the next appears to reside in the mention of the 'railing women', *ʿādhilāt*, of v. 28, who attack the poet for wasting his goods and leading a reckless life. The picture next drawn, vv. 31–5, is linked up with v. 28 by v. 36; to be left dying on the battle-field, with the hyaena waiting until the last spark of life is extinguished before she attacks the dead—*that* is to make ruin of life, not the wasting of goods in generous hospitality. The last section, vv. 37–45, contains reflections on the common lot of man, with examples of mighty ones in the past who have been laid low.

(1) Zunaibah has severed the bond that joined her to one who, for his part, cuts not the bonds that bind him to those he loves; and truly, sore is the wound she deals to good faith!

(2) And in sooth I yearned for a little kindness from her on that day of parting: but [all that I gained was] her eyes swimming in tears unshed.

(3) Cut then thy bonds, O Zunaibah: as for me, I have been singled out to suffer from a tie to one who is wont to break all ties.

(4) Yea, in sooth I cut the bond on the day when no hope was left for it more—and he who comes to a quick decision in affairs is the man of purpose and resolve—

(5) With a fleet she-camel, strong and sturdy, whose hump is like a castle raised high, built by Nabataeans working briskly thereon.

(6) She spent the summer in Uthāl as far as al-Malà, and the spring she passed in the rugged Highland, grazing far afield, becoming plump and round, laid aside from all work;

(7) Until, when she became with foal, and there had grown up upon her a hump covered with matted wool, the steepness of which made the raven fear to alight thereon,

(8) I brought her near to the saddle, what time there came upon me a journey I needs must make, and a fixed purpose to fulfil;

(9) Then thou wouldst have thought her, after long weary travel through the night, a strong wild-ass, by whose side gallops, vying with him, a shy she-ass, with marks of pregnancy plain in her.

(10) He keeps her away from her foal, and she keeps him off from herself: verily, the orphan is thrust from one to another!

(11) Day-long he watches over her like a scout, erect, upstanding, on the top of a rising-ground, and hardly does he graze at all;

(12) Till at last she is driven down to water, on the evening of the fourth day, by a stout sturdy mate speeding on behind her.

(13) He gallops, while his lusty mate races with him over the broken mountainous ground, shooting ahead as the well-bucket darts downwards when its rope is frayed through and gives way.

(14) When at last the two come down to the springs, over which are tangles of long reeds, some shooting up, and others trampled down,

(15) He lights upon Ṣafwān crouching down by the side of the pool, in his hunter's shelter, all intent on a quarry.

(16) Then the man shot at the she-ass, and missed her: the arrow struck upon a stone, and its point was broken and its shaft splintered.

(17) When she turned in terror, her mate, braying loudly, made swiftly for her, to shield her rear from danger, as a valiant warrior plunges into the fight in defence of his kin;

(18) Then she smites him on the throat with her hoof and with the hard stones [cast backwards as she flies], and gallops away without restraint.

(19) There is nothing that matches his handling of her, when he mounts her back, and his head reaches forward over her.

(20) Yea, and oft-times have I gone forth in the morning to hunt, my comrade a steed stout in the sides, a pourer-forth of running, of mighty frame,

(21) With bushy hair in his forelock and tail, as though he shook in the air a bunch of moist swamp-grass as often as he is checked in his gallop,

(22) Full of keenness when thou lettest him go, throwing himself forward, eager to run heat after heat whenever he is reined in.

(23) When he gallops in the race past the shouting groups of men, stretching his neck and reaching forward his head, he is like an oryx beset on both sides by dogs, bending down his head [to pierce them with his horns].

(24) I trained him and fed him up with all possible care, and I gave him as much attention as a wealthy man gives to his dearest friend.

(25) He gets the collected milk of many she-camels whose milk [through pregnancy] has become scanty—all but a small residue; and his blanket is not taken off while he is carefully tended in the tent.

(26) Then, when we race our horses together, he is always the first, outstripping all: his rider goes proudly when he is started in every contest.

(27) Yea, many the day we have appointed the stakes he has won to be spent in gifts and loans for life to friends, and so have we been profitable to them.

(28) And oft-times have I been beforehand with the railing women by draining a deep draught of wine in the morning, while my wine-jug was large and brimming—

(29) A growth of black grapes, pure in colour, deep red like the blood of a victim of sacrifice when it is poured forth, mixed with water;

(30) I rejoice therein on a day, and I bring joy to a band of friends, causing them to forget their troubles what time they have been wrapped up and hooded therein.

(31) Woe 's me for the long-maned creature, with tufts of hair on her neck, that comes to me limping on three legs!

(32) She watches me through the day and looks about her: the spark of life that is left in me gives her pause, but it is I she craves for;

(33) She will spend the day tearing me to pieces and feeding her cubs with my flesh, in the midst of her covert—and no living soul will lift a hand to drive her off.

(34) If only my sword were in my hand, I would smite her with it and repel her, so that I should not be devoured by her while I lie defenceless:

(35) Yea, time was when I smote with it, and my stroke used to strike off the hands of the warriors as though they were stems of soft wood.

(36) This it is to perish [—not the wasting of my goods]! Therefore, O railer, if I cut off my hand with a knife, say—'What he does is well done!'

(37) And oft was I envied for a season for the good luck that was my lot—and then again follows thereon a day that is hateful:

(38) But after those have gone that Nusaibah bore shall I complain of the shears of Doom, or be seen lamenting what needs must be?

(39) And of a truth I know—and there is no averting it—that I am destined to be the sport of Fate: but dost thou see me wailing thereat?

(40) Fate brought to nought 'Ād, then the race of Muḥarriq, and has left them, and all that they brought together, a bare, desolate plain:

(41) Yea, Destiny has destroyed both the Ḥāriths, and has reft away the Tubba', the master of great fortresses.

(42) I too count my ancestors back to the root of the Earth: and I summon them, but I know that they will not hear.

(43) They have gone their way, and I cannot overtake them: Destruction has called them, and they have betaken themselves to her, and the broad Way that all must tread.

(44) There is no escape from the stroke of Doom: await it then; whether in the land of thine own people or in another thou shalt be laid low;

(45) And in due time shall come upon thee a day when there shall be weeping over thee, while thou liest in thy shroud and hearest not.

NOTES

(1) Zunaibah is the irregular diminutive of Zainab. The second hemistich of this verse has several various readings, fully explained in the commentary.

(2) The rendering adopts the reading mentioned in the scholion *fa-dam'uhu-l-mustanqa'u,* 'tears brimming in the eyes, but not shed'.

(4) 'The day when no hope was left for it more', *yauma khilājihi,* explained as meaning the day when the bond became doubtful. The idea of *khilāj* is, however, 'one pulling away from another': the bond is the subject of contention, and holds no longer.

(5) 'Castle', *fadan,* to which a camel's hump is often compared, is a Persian word borrowed through Aramaic: Old Pers. *apadāna,* Aram. *appadhnā* (*cf.* Dan. xi. 45). The Nabataeans, *Nabīṭ,* were the Aramaic-speaking inhabitants of Mesopotamia, among whom the Persian capital, Ctesiphon or al-Madā'in, was situated. 'Working briskly thereon', *tuṭīfu bihi,* literally, 'going round about it'.

(6) Uthāl, the name of several different places, is a variant of Uthail, and both mean 'a little

tamarisk-tree' (*athl*); here it is clearly a valley with a water-supply in summer, somewhere within the lands of Yarbūʻ. The Highland, *Ḥazn*, is the stony or gravelly upland, which, under the influence of the rains of winter and spring, brings forth a pasture suitable for camels. The *Ḥazn* of Yarbūʻ is described in *Yāqūt* ii. 261[10] as the best of all pastures of this kind.

(7) According to the commentary, a she-camel when first she becomes with foal is at her strongest and best. The fat of the hump is the store of energy, to be spent in strenuous travel.

(9) 'With marks of pregnancy plain in her', *mulmiʻ*: literally, 'with her teats smooth and shining', which is evidence that she is with foal.

(10) The male wild-ass is said to be the most jealous of animals, and he drives away his own foal from the mother. The foal is called orphan, *yatīm*, because it is harshly treated by a cruel parent, being thrust hither and thither.

(11) *Jādhil*, 'erect, upright', is incorrectly explained in the commentary, line 16.

(15) Ṣafwān, the name of some well-known hunter.

(18) The commentary, which explains the 'stones' as meaning the hoofs of the she-ass, hard like stones, has not been followed.

(23) In the horse-race, groups of men were placed at critical points in the course, to stimulate the galloping horses of their side with their shouts, or to turn away by their cries the horses of their opponents. Unfair treatment of the latter kind, in the celebrated race between the horse Dāḥis and the mare al-Ghabrā, brought about the 'War of Dāḥis', which raged between the brother-tribes of Ghaṭafān, ʻAbs and Dhubyān, for many years.

(25) See *ante*, No. V, note to v. 3.

(28–30) *Cf. ante*, No. VIII, note to vv. 16–19. In v. 28, *rāwūq*, which properly means a strainer for wine, seems, as the commentary says, to be used for the wine-jug, bound round the spout with a piece of linen (*fidām*, Persian *pandām*) to clarify the wine when poured out.

(31) The long-maned creature is the hyaena.

(35) 'Soft wood', *khirwaʻ*, which may be either the proper name of the castor-oil plant or *palma Christi*, or stand for any weak succulent growth, as for instance the stem of the banana, *mauz* (Lat. *musa*).

(38) Nusaibah was the wife of Nuwairah and mother of Mālik and Mutammim, and doubtless of other sons who are here spoken of as perished.

(40) ʻĀd, the ancient lost Arabian race, often mentioned in the Qur'ān. Muḥarriq, an ancestor of the kings of the stock of Lakhm, rulers of al-Ḥīrah. By this time the line of Lakhm had been extinguished by the death of the last king, an-Nuʻmān Abū Qābūs, probably about A.D. 605.

(41) The two al-Ḥāriths are the two celebrated kings of Ghassān, al-Ḥārith the Elder, who protected the Roman border in the country south of Damascus from A.D. 529 to 569, and al-Ḥārith the Less, his successor. See Introduction to the *Dīwān* of ʻAbīd, and Nöldeke, *Ghassanische Fürsten*, p. 34, note 2. Tubbaʻ is the name by which the last national dynasty of Yamanite kings, those of Ḥimyar, before the native rulers were supplanted by the Abyssinians after the death of Dhū Nuwās, was known to the Northern Arabs. Their castles, Ghumdān, Raidān, &c., solidly built of great blocks of stone, made a great impression as a type of strength upon the nomads of Central and Northern Arabia.

(42) 'The root of the Earth', *ʻirqu-th-tharā*, is a phrase borrowed from Imra' al-Qais, as cited in the commentary, which supposes Adam, the Father of mankind, to be meant. This is unlikely, but what exactly is to be understood by the words is uncertain: possibly the phrase means no more than the Greek αὐτόχθων or the Latin *indigena*.

X

BASHĀMAH SON OF ʻAMR SON OF MUʻĀWIYAH, OF SAHM

The poet, an old man, maternal uncle of the celebrated Zuhair of Muzainah, was a chief of that division of the tribe of Sahm headed by Wāthilah. The poem relates to the contest called the 'War of the Ḥuraqah', an account of which will be found in the introduction to No. XII, *post.* He and the house of Wāthilah were, according to the *Aghānī*,* the only supporters in Sahm of al-Ḥusain b. al-Ḥumām in the contest with the brother-tribe of Ṣirmah, the remaining two sections, called ʻUdwān and ʻAbd-ʻAmr (or ʻAbd-Ghanm), of Sahm holding aloof.

The poem is a striking example of the conventions of Arabian poetry. What the poet has to say to his fellow-tribesmen is contained in the nine verses 28–37: all that precedes is a purely artificial prelude, required by the rules of the art, but having nothing to do with the subject of the poem. The mention of his mistress takes up vv. 1–9, and then follows an elaborate description of his camel, whose points are set forth with great detail (vv. 10–27). At the end of this exercise, he comes to the point with some vigorous lines which leave nothing to be desired, except in the last two verses, for clearness.

The pleasant tripping metre, and the agreeable rhyme, give the poem in the original a charm which the translation fails to convey.

(1) Thou hast left Umāmah—a long leaving:
and a heavy burthen has absence loaded on thee;
(2) And thou hast been haunted, in spite of her distance,
by her phantom coming nightly—and little thy gain!
(3) And by the glance of one full of love's pain,
whensoever the caravans pass on their way.
(4) She came to us asking what was our grief:
we told her that we had resolved on departing;
(5) And I said to her—'Thou hast been—well thou knowest!—
since our folk halted here, disdainful of us'.
(6) Then her eyes burst forth with a sudden shower,
that wetted her smooth long cheek as it fell;
(7) And the promised favour she granted me was but
to turn her face away with empty words!
(8) She pleaded that every man every day
prepares for himself some new change of mood.

* Vol. xii, p. 125[17].

(9) Now is it as though distance had never become nearness,
nor ever she had pitched tent with a folk dwelling all together.

(10) Then I brought up to the saddle a camel hard as a wild ass,
stout and sturdy, ready to face toil, swift of pace,
(11) Strongly built throughout her frame, compact in her joints,
what time the gazelles lie folded together in their mid-day sleep.
(12) A hump she has, covered with matted wool, its fat rising high,
[so smooth and round that] the saddle-pad slips down from it.
(13) She has been wandering at large in a year of good pasturage,
and no slave has ever called a youngling to suck her teats.
(14) She remains staid and quiet, watching thee with the outer corner of her eye,
what time thou gatherest into thy hand the rein to mount her,
(15) With an eye like the eye of the dealer-out of the gaming arrows,
when he strives to outwit the players, intending some artful trick,
(16) And an ear letting fall on either side drops of sweat,
which sprinkles the rough woolly space behind, densely covered with hair,
(17) And a breast broad like a highway, [showing so clearly the working of the muscles that] thou wouldst think there was upon it a nappy blanket of goat's hair.
(18) Then she passed over Kushub at dawn of day,
and by the evening she was abreast of Arīk:
(19) She tramples on the roughest places of its rugged uplands,
as a strong man, glorying, tramples on a fallen foe.
(20) When she comes towards thee, thou wouldst say—'A she-ostrich,
ash-coloured, terrified, overtaking a tall male ostrich that hurries on before';
(21) And if thou seest her from behind—'A full-freighted ship,
to which the wind has made subject a quick-travelling sail';
(22) And if she presents her side, the man of skilled eye sees in her
that which makes it easy for him to judge rightly of her merits:
(23) —An easily-moving fore-arm, with an active upper arm that hurries on,
preceding a hind-leg that hurls itself in pursuit,
(24) And curved ribs that [as it were] butt at one another under her spine,
joined to which she has in front a sturdy, thick fore-part.
(25) She outstrips all the other riding camels along the road,
when the tribe make a journey through the long night:
(26) Her fore-legs, when she travels swiftly on—while [the other camels] had

gone off the road [through unsteadiness], and then kept closely to it [through weariness]—

(27) Move like the arms of a swimmer who has fallen into a deep pool,
whom Death has all but overtaken.

(28) I have been told that my people—but I have not yet met them—
have renewed their encampment at Dhū Shuwais;

(29) And if I should perish without attaining to them,
then carry this message to the foremost men of Sahm:

(30) 'Your people have been offered the choice of two things,
and in both they have set before you a manifest wrong—

(31) 'A life of shame, or war with friends—
either course I count a poisonous food;

(32) 'And if it must be that ye choose one of the twain,
then march ye to death with a noble tread!

(33) 'Sit not still while strength is in you:
Time will come soon enough to devour your strength;

(34) 'And raise high the blaze of War's fire when once
it is kindled, with long lances and stallion steeds,

(35) 'And double mail-coats of David's weaving
—see how the sharp swords ring as they smite them!

(36) 'Verily ye and the giving of hostages,
when War has brought great things to pass,

(37) 'Are like the robe of the Son of Bīḍ, with which he protected his people,
and stopped the road to those that travelled along it.'

NOTES

(2) See *ante*, No. I, 1, note.

(3) The meaning appears to be that the poet, whenever he sees riding-camels pass by, imagines to himself the parting he describes, and the glance of despair that he cast on his cold-hearted mistress.

(9) The meaning of *qauma 'adīmin* has perplexed the commentators: some take it as implying a tribe all encamped together, with one purpose, taking *adīm* as equivalent to *adamah*, a limited space on the surface of the ground; others suppose *adīm* to have the sense of *adam*, red leather, of which tents were made, and by 'the tribe of leather [tents]' to be meant the nobles or chief men of the tribe (see *ante*, No. V, note to v. 3). The former seems the more probable explanation. There is a variant *Udaimin*, which would be a place-name.

(10) The language of the poets abounds in words used as epithets of camels, as here *'udhāfirah* and *'antarīs*, of which the commentators did not know the precise meaning, but supposed that they meant generally strong, sturdy, big of frame: they are often formed from quadriliteral or quinqueliteral roots, and are probably loan words from some aboriginal or foreign language, or perhaps some local dialect. A translation necessarily suffers when it has to replace a word which doubtless carried a definite and vivid connotation by a vaguer and more general term.

(11) The second hemistich means that his camel is active and strong in the time of the day's greatest heat, when other beasts are exhausted. *Ḥāqifāt*, the gazelles or antelope that dwell in the *Aḥqāf*, or region of sand-dunes (now called *Nufūd*): another explanation is 'lying bent together in sleep like a *ḥiqf* (or horseshoe-shaped dune) of sand' (see Lane, *s.v.*, and text, p. 83, line 1). Both kinds of animal scoop hollows (*kinās*, pl. *kunus*) for themselves in the sand under trees or rocks where they take shelter from the heat.

(12) *Cf. ante*, No. IX, v. 7.

(13) Here, unlike Mutammim's she-camel in the verse just cited, the poet's animal is described as barren; barren she-camels are more often said to be the strongest than those that have become pregnant: so 'Antarah's beast in his *Mu'allaqah*, v. 22 (cited in commentary).

(15) The reference is to the national game of *Maisir*, played with arrows by seven players for portions of a slaughtered camel (or camels, for the rules of the game frequently involved the slaughter and cutting-up of successive victims). The arrows, ten in number, of which only seven carried shares in the stakes and three were blanks, bore different names, and were marked with notches denoting their value. They were shuffled in a leathern quiver, and the shuffler and dealer (*mufīḍ al-qidāḥ*), having it in his power to influence the throw, is described as an artful man, meditating some trick, and looking about him with eyes askance. For a complete description of the game of *Maisir* see A. Huber, *Ueber das Meisir genannte Spiel der heidnischen Araber*, Leipzig, 1883.

(16) *Ḥādirah* here seems to be an active participle, as rendered in the translation: it could scarcely have the meaning of 'stout, thick', as in the name of the poet of No. VIII, *ante*, because a well-bred camel should have sharply-pointed fine thin ears, like those of a male oryx: see Ṭarafah, *Mu'allaqah*, 34, and our commentary, text, p. 94[20]. Apparently a camel begins to sweat in its ears and the part behind them, and the fall of the drops on the woolly space behind, called *dhifrà*, is often referred to: see 'Antarah, *Mu'allaqah*, 33–4.

(17) *Shalīl* means a cloth with a nap, made of goat's hair, used to cover the hind-quarters of a camel. The broad breast is here described as looking as if it were covered with a *shalīl*, because there is no constriction in it, and the play of the limbs and muscles can be seen working freely under the covering of skin.

(18) *Ḥādhat* is form III from *ḥadhà* (*ḥidhā'*, 'opposite, over-against'), not from *ḥādha*. The distance from Kushub to Arīk was no doubt great. Kushub is the name of a *ḥarrah* or volcanic upland, often mentioned by Doughty under the name *Harrat el-Kisshub* (see Index): the 'rugged uplands' (*khizzān*) of the next verse must refer to its broken and difficult surface, which, in the case of other *ḥarrahs*, is often described as impracticable for riders of horse or camel (Ḥārith, *Mu'allaqah*, 36, *ḥarratun rajlā'u*, 'a *ḥarrah* where one can only go afoot').

(20) 'Ash-coloured', *rumd*: *v. l.* 'dust-coloured', *rubd*. The she-ostrich is terrified, *madh'ūrah*, because she and the male are anxious for the eggs in the nest they have left behind, exposed to the risks of rain or hail, and they are hurrying from their feeding-ground to it as the shower comes on.

(21) The rather singular construction of the second hemistich apparently implies that the sail is as it were the slave or beast of burden of the ship: when filled by the wind it speeds along the bulk. I have taken *aṭā'a* as equivalent to *ṭawwa'a*, though the lexx. do not mention this sense; it is difficult to understand how the wind can be said to *obey* the sail: perhaps there is an inversion, and it is meant that the sail obeys the wind; this would not be without parallel, though rare. The ship is full-freighted, *mashḥūnah*, because a full ship is steadier than one lightly laden.

(22) The second hemistich literally means: 'that which makes him have no anxiety lest he should come to a wrong decision': the commentary compares the proverb *inna-l-jawāda 'ainuhū furāruhū*, 'you can tell a thoroughbred horse by merely looking at him, and have no need to examine his teeth'.

(24) The place where the ribs meet *below* must be intended, for it is continued in front by the junction (*mushāsh*) of the breast and the callosity of the sternum (*kirkirah*).

(27) The swimmer's danger of course makes him strike out rapidly, and the play of the camel's fore-legs is compared to the quick movement of his arms.

(28) The word *ajaddū* is ambiguous, and may mean that the tribe of Sahm, to which he belonged, 'have actively betaken themselves'. The *v. l.* mentioned in the commentary, *bi-jambi Samīrā'a shaṭṭū ḥulūlā* would mean: 'have gone far away to camp by Samīrā'.

(30) The nominative to *ja'alūhā* is naturally 'those who offered the choice'. *'Adl* is one of the most remarkable cases of roots having opposite meanings, for it signifies both justice and (as here) wrong.

(31) 'Poisonous': more literally, 'indigestible'.

(35) The legend which attributed the invention of coats of mail to David is referred to in the Qur'ān (*Sur.* xxi. 80 and xxxiv. 10), where God is said to have taught him, and caused iron in his hands to become soft like wax: the story, no doubt of Jewish origin, was widely spread in pre-islamic Arabia, and 'mail-coats of David's weaving' is a stock phrase. The Tubba' or Ḥimyarite king (see note to No. IX, v. 41) is also said to have made them.

(36) and (37) The meaning of these verses is not quite clear. The poet, in the previous lines, seems to urge war to the uttermost, but here he speaks of hostages being given by his tribe (the commentary mentions that al-Ḥuṣain b. al-Ḥumām gave his own son as a hostage), apparently as a pledge of peace. The story referred to in the last verse is thus told on the authority of al-Mufaḍḍal (text, p. 91, line 3 ff.):—'Ibn Bīḍ was a wealthy merchant of the race of 'Ād, who was protected in his trade by Luqmān, the king, in return for which he presented his sovereign every year with a present and a robe. When he was about to die, he feared that Luqmān would appropriate his wealth; he therefore said to his son: "Go forth into such and such a land, and remain not in Luqmān's country: this year there is due to him a robe, a present of other things, and a riding camel. Go on thy way with thy family and thy wealth, and when thou comest to such and such a pass, go through it, placing at the entrance to it that which is due to Luqmān: if he accepts it, it is his right which we acknowledge, and have purchased our safety therewith; but if he does not accept it, but does thee wrong, then God will punish him for his wrongdoing." The young man did as his father had bidden. Luqmān heard of it and followed him, but when he came to the pass, he found the present set forth, and he took it and returned home.' Three quotations are given from the poets in which Ibn Bīḍ's action is referred to. Most likely the story has been put together upon the basis of them, and nothing more was known than the references tell us. Perhaps it may be inferred that the poet meant that the time to give pledges of peace was *after* fight, not before (second hemistich of v. 36).

XI

ZUHAIR SON OF 'ALAS, CALLED AL-MUSAYYAB, OF ḌUBAI'AH

THE poet was the maternal uncle of the celebrated Maimūn al-A'shà, of the tribe of Qais b. Tha'labah. His tribe, Ḍubai'ah son of Rabī'ah,* is little heard of in the ancient traditions. It seems to have lived in friendly relations with the various branches of Bakr b. Wā'il. To it, but to a different family, belonged another contemporary poet, al-Mutalammis, maternal uncle of the more famous Ṭarafah. Al-Musayyab must have flourished during the last half of the sixth century A. D. He was older than Ṭarafah, who was put to death when about eighteen years of age, some time during the reign of King 'Amr son of Hind of al-Ḥīrah, which extended from A. D. 554 to 569. He seems to have been, like his nephew al-A'shà, a

* BQutaibah (*Shi'r*, p. 82) wrongly counts him as belonging to Bakr b. Wā'il.

travelling composer of panegyrics upon prominent men, on whose bounty, in requital for his praise, he lived. Al-A'shà, who was his *rāwī* or authorized transmitter of his poems, probably drew from them some of the material for his own work.

On the present occasion he eulogizes al-Qa'qā' son of Ma'bad son of Zurārah, a chief of Tamīm, of the branch of Dārim. Ma'bad was the leader of the Tamīm at the battle of Raḥraḥān,* when he was taken prisoner by the tribe of 'Āmir b. Ṣa'ṣa'ah. On this occasion the 'Āmirites refused to accept as ransom for Ma'bad less than the ransom of a king, a thousand camels. His brother Laqīṭ offered two hundred and would not give more; so Ma'bad died, it is said of starvation, in captivity. His son al-Qa'qā' is said to have borne the name of *Tayyāru-l-Furāt*, 'Flood of the Euphrates', on account of his generosity (see our commentary, p. 98, vv. 20 and 21, and quotation from an-Nābighah, whose verse is in praise of King an-Nu'mān Abū Qābūs). The arrangement of the poem much resembles that of No. X: vv. 1–6, the amatory prelude; vv. 7–14, the description of the poet's she-camel; vv. 15–16, an interesting passage showing how poets expected their compositions to be spread and perpetuated; and vv. 17–26, the praise of the Chief.

(1) Hast thou started to leave Salmà without any boon from her, at earliest dawn before men arose, and hast thou stirred her fears by thy farewell

(2) Without any quarrel or anger—and in sooth the bonds that bind thee to her are not decayed nor cut asunder?

(3) [They were knit] what time she took thee captive with her smooth soft cheek, when she stood up to bewitch the beholder without a veil,

(4) And with rows of pearly teeth that glisten—when thou tastest thereof, 'tis as though it were wine of 'Ānah mixed with pure water drawn from a reed-conduit,

(5) Or the rain of a morning cloud which the east wind has caused to pour down, mixed with freshly-drawn wine in a silver flagon stopped with a seal of clay.

(6) [Nay, the cause of my parting was that] I saw that wisdom counselled me to leave youthful folly, and I became sober and staid after love-longing and passion.

(7) Seek then forgetfulness of thy need of her, now that she has turned away, by means of a she-camel great in frame, easy of pace with her fore-feet, long in her stride,

(8) Like a swift she-ostrich with hocks set close together when thou viewest her from behind, like a bier [on which a dead man is carried] when thou viewest her from before, keen of heart to go.

(9) The place where the saddle-frame rests is like a dome: between the places where the strings of the plaited girth sink into her flesh the skin is smooth.

* The fight of Raḥraḥān preceded that of Shi'b Jabalah by a year or two; the latter was fought in or about A. D. 570.

(10) When her pads[, as she gallops,] scatter on either side the stones, the farthest-flung of them resound as they fall on the surface of the hollow plain.

(11) Her withers [between the hump and the neck] resemble a high slope in front of a precipice: she stretches taut the folded rein [with her neck] as a sail stretches the sheet.

(12) And when thou goest about her to admire her, thou comest to a breast which throbs with the quickness of her pulse in the flesh beneath the shoulders, large in the space allowed for the ribs.

(13) Her fore-legs move briskly as she speeds swiftly along, as though they were the hands of a player at ball in a court surrounded by a fence,

(14) Or like the action of a woman weaving quickly, who presses on to finish the last threads of her web before the evening closes in, and is urgent in hastening her work.

(15) So shall I surely bring as an offering, on the wings of the winds, an ode of mine that shall pass into every land, until it reaches al-Qa'qā';

(16) It shall come down to the watering-places, ever as something fresh and new, and it shall be quoted as a proverb among men, and sung by the singers.

(17) When the chiefs at the courts of kings throng together, thou excellest beyond their reach a full cubit's length;

(18) And when the wind drives before it from its icy clouds the flakes of snow, and compels even the aged she-camels to kneel down in a strait and rugged halting-place,

(19) Thou causest thy tent to be pitched in the midst of the whole tribe—and some there be that withdraw apart, to dwell in places far away.

(20) Yea, thou art more generous than a brimming canal, with waves surging one upon another and dashing against the banks:

(21) It seems as though with its piebald steeds in its sides it were charging the water-wheels of the husbandmen.

(22) Yea, and thou art more valiant against thy foes than a lion dwelling in a thicket, that comes forth to attack again and again:

(23) He springs forth upon a party that has no lack of weapons, and because of him the whole company passes the night in tumultuous fear.

(24) Thou art the faith-keeper beyond all blame: but some there be with whose duty to their plighted word the clutching eagle flies away.

(25) And when his malignant enemies shoot at him, he shoots them in return with long shafts sharpened in the points, and short arrows with broad heads.

(26) And therefore[, because of all these excellencies which I have enumerated,] does Tamīm affirm that he is the man of liberality, of generosity, and of open hand.

NOTES

(1) 'At earliest dawn before men arose', *qabla-l-'uṭāsi*. According to al-Laith, *'uṭās* is equivalent to *ṣubḥ* (LA. viii. 19[9]): The word ordinarily means 'sneezing', *maṣdar* of *'aṭasa*, and our commentary says that the Arabs used to draw unfavourable omens from men sneezing in the morning. Its use here, in this case, would mean that the poet started before such omens could be drawn from the sneezing of men rising from sleep.

(2) 'Ānah, a town on the Euphrates between ar-Raqqah and Hīt, whither wine was brought for sale from the Syrian uplands. 'Mixed with pure water drawn from a reed-conduit', *shujjat bi-mā'i yarā'i*; this rendering is very doubtful: one commentator explains that *yarā'*, 'reeds', is used to mean any conduit or pipe delivering water; another that it means a runnel by the sides of which reeds grow. One is tempted to render *mā'u yarā'i* 'juice of sugar-cane', but no authority for this interpretation is known.

(3) The affixed pronoun in *li-taftinahū* (*v. l. li-taqtulahū*), rendered 'the beholder', seems to refer to the poet, and to involve a change of person (in the same verse) like that in 'Antarah, *Mu'all.* 6.

(6) The words supplied at the commencement of the verse represent the force of the consequential copula *fa-* with which it begins. The use of *ḥukm* in the sense of wisdom is somewhat unusual.

(7) Our text has *bi-khamīṣatin*, 'with [a camel] thin and drawn-up in the belly': I have preferred the alternative *bi-julālatin* (commentary, line 10), because a camel should not be described as lean until after its journeying has been accomplished, and the other characters mentioned (vv. 9 and 11) imply that the animal was fat and well supplied with a reserve of strength in a high hump.

(8) The simile here differs from that in No. X, *ante*, v. 20; the latter compares the advancing she-camel to an ostrich with regard to its head and neck, whereas our poet notes the likeness from behind in the approach of the hocks of the hind-legs to one another. The comparison of the front view to a bier on which a dead body is carried, high on the shoulders of the bearers, does not seem very apt, and perhaps there is some corruption.

(9) 'Dome' or 'vault', *qanṭarah*, perhaps from the Low Latin *centrum*, Greek *κέντρον*, used of the centering on which the arch was built*; Ṭarafah, *Mu'allaqah*, 22, compares his camel's hump to the *qanṭaratu-r-Rūmīyi*, 'an arch or vault built by the Romans'. The implication in the second hemistich is that her skin is not galled or rendered sore by the girth (made of plaited strips of leather).

(10) 'Hollow plain', *qā'* (Doughty's *gā'*), 'a clay bottom where winter rain is ponded and afterwards dries up', with a hard surface, on which the stones resound as they fall: the verse implies the vigour with which the camel moves her limbs.

(11) The withers are, in relation to the hump behind, a hollow, but nevertheless in themselves high, and therefore called *rubāwah*, a hill. The second hemistich offers a good illustration of the perverseness of commentators: they explain that the poet said *shirā'*, 'sail', but meant *daqal*, 'mast', because the ropes are affixed to the mast. They forgot the *sheet* by which the sail is controlled, to which the rein is compared. *Cf. ante*, No. X, v. 21.

(13) 'A fenced court', *ṣā'*: a depressed piece of ground surrounded by higher ground, a natural fence, in which ball is played. *V. l. māqiṭin* for *lā'ibin* seems a good variation: the game described consists in striking the ball on the ground; when it rebounds, it is struck again, apparently as in our tennis. The play of the arms in striking the ball is compared to that of the camel's fore-legs. (Aḥmad's suggestion that *ṣā'* here stands for *ṣaulajān* [Persian *chaugān*], 'polo-stick', need only be mentioned to be rejected.) †

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* See Ducange, *s.v.*

† According to BQutaibah, *Shi'r*, 84[8], the ball is struck against a wall, *ḥā'iṭ*, and caught upon the rebound; but here there does not seem to be any wall.

(14) Here, too, the play of the woman's hands in casting the shuttle (*ḥaff*) to and fro is compared to the active motion of the legs of the beast.

(17) The commentary takes the view that the *kings* themselves boast together of their victories, and that al-Qa'qā' is represented as excelling them. This is extremely improbable. The Arabs did not lightly confer on a subject (*sūqah*) the rank of a king. Here I think we must take *arkān* as meaning the chiefs and nobles gathered at the king's court; *cf.* Labīd, *Mu'allaqah*, 70, 71. *Tadāfa'at* may refer to the jostling of one by another, or to the boasting of one against another.

(18) The aged she-camels are said to be most enduring, and the cold which compels even them to couch, in an uncomfortable halting-place, for the sake of warmth, is therefore all the more severe. The Arabs detested cold, and the winter is always described as the season of greatest stress, when warmth and hospitality are most welcome to the ill-clad starvelings.

(19) Al-Qa'qā''s tent is pitched in the midst of the collected body of the tribe (*al-jamī'*), so that all may find warmth and hospitality there.

(20) *Khalīj*, 'irrigation canal', literally means a body of water cut off from the main river. Such canals, in the lower course of the Euphrates and Tigris, were familiar to the Arabs, especially to those of Tamīm, whose lands adjoined Lower 'Irāq.

(21) 'Pie-bald steeds', *bulqa-l-khaili*, are the waves, with white crests and green bodies below. The lexicons are uncertain whether *dāliyah* should be taken to mean a Persian wheel, *manjanūn* (Greek *μάγγανον*), or *dūlāb* (Persian), or *nā'ūr*, or a simpler construction, such as is called in Egypt *shādūf* and in India *dhēnklī*, a lever on a pole, with a bucket suspended from one end, and a weight (usually a mass of clay) at the other. The word *dāliyah* appears to be derived from *dalw*, bucket, but the plural *dawālī* used here may also be shortened from *dawālību*, plural of *dūlāb* (see Lane, under the latter word).

(24) 'The clutching eagle', *'uqābu malā'i*, so explained in commentary: the word *malā'i* is one of those of which the exact meaning was not known to the commentators. It has rather the aspect of a place-name, and was so taken by Abū 'Ubaid and other authorities, who think it is a mountain: see *Yāqūt*, iv. 628. 'Plighted word', *dhimmah*, the duty of protection which a man owes to his tribe and friends and strangers admitted to his household.

(25) The change of person from the second to the third is quite common in old Arabic poetry, though not pleasing in our language. The arrows meant in this verse may be arrows of satire rather than actual weapons.

XII

AL-ḤUṢAIN SON OF AL-ḤUMĀM, OF SAHM, OF MURRAH

THE author was a celebrated chief of one of the sub-tribes of Dhubyān, the latter a member of the large group called Ghaṭafān; he lived during the last age of the Ignorance, and, according to Abū 'Ubaidah, attained Islam. In evidence of this a poem of his is cited (*Aghānī*, xii. 128), in which mention is made of piety, the revelations of God, and the Last Judgement. The poem may conceivably (like the verses in the *Mu'allaqah* of Zuhair, 27–8, a contemporary work) be, at least in substance, genuine, and yet not Islamic, though touched up afterwards in an Islamic sense; it is difficult to suppose that so famous a leader as al-Ḥuṣain should have adhered to the Prophet, and the fact not have been recorded among the many details of the tribal deputations which visited Muḥammad in the last years of his life.*

* Both our commentary, p. 623[5], and BQut., *Shi'r*, 410, speak of him simply as a *Jāhilī*.

Al-Ḥuṣain was called by the proud title of *Māniʿu-ḍ-ḍaim*, 'the Defender against wrong', and it is related that a son of his presented himself before the Caliph Muʿāwiyah saying that he was the son of the *Māniʿu-ḍ-ḍaim*, and that the Caliph gave him due honour and granted his petitions.

The story of the affair to which this poem, and the others mentioned in the introduction to No. VIII, *ante*, relate, is told in detail in the preface to No. XC, *post*, and in the *Aghānī*, vol. xii, 123 ff. The following is an abridgement of these accounts. There were two branches of the tribe of Murrah, called Sahm and Ṣirmah. The house of Sahm had as confederates under their protection a tribe of Quḍāʿah (Juhainah) called the Banū Ḥumais, who for their skill as archers were known as *al-Ḥuraqah*, and the house of Ṣirmah had under their protection another Quḍāʿite tribe called the Banū Salāmān; in both cases the protected tribe dwelt among its protectors. The Banū Ṣirmah had also among them a Jew of Taimā, trading in wine, called Jufainah, and the Banū Sahm had another Jew wine-seller named Ghuṣain son of Ḥannà, from Wādi-l-Qurà. Among the families of the division of Ghaṭafān called ʿAbd al-ʿUzzà there was one named the Banū Jaushan, clients of the Banū Ṣirmah, a house which the Arabs thought ill-omened. One of the Banū Jaushan, named Ḥuṣain (*v. l.* Khuṣail), disappeared, and his brother (or, as others say, his sister) went about inquiring everywhere whether he had been heard of. One day the brother of the missing man was sitting in Ghuṣain's shop, asking about the lost one, when Ghuṣain said (in verse):

> 'Thou askest every caravan about Ḥuṣain:
> Jufainah is the man who has the certain news.'

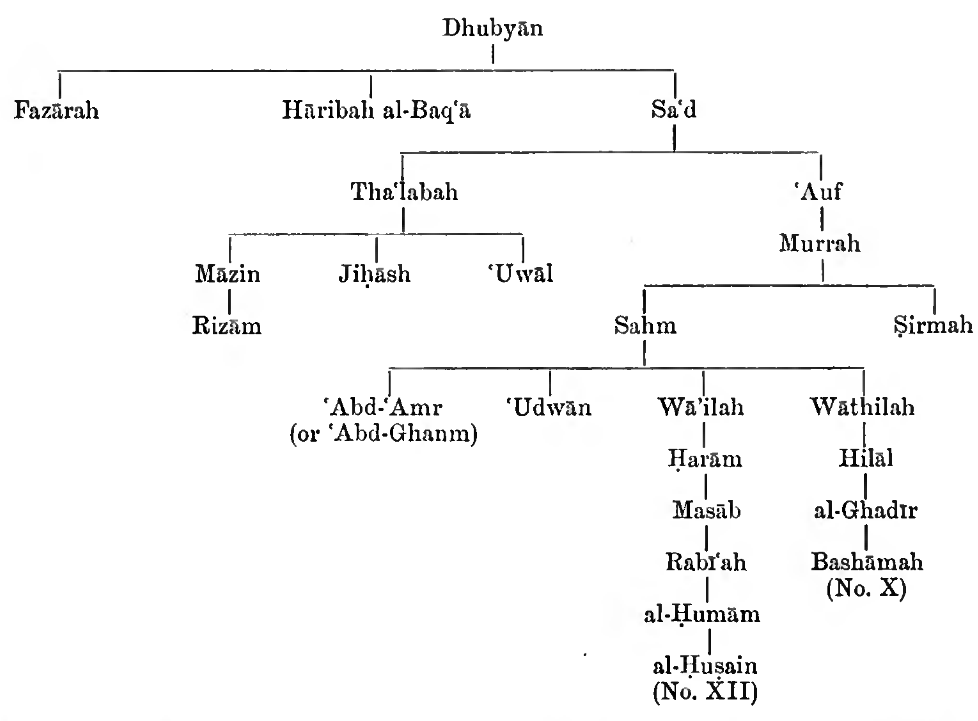
The man went to Jufainah and asked him. He answered that he knew nothing; and followed up the answer with the verse:

> 'By thy life! a stone cast by night into a heap of stones
> Is not more utterly lost than is the son of Jaushan.'

So Ḥuṣain's brother returned, and killed the wine-seller Ghuṣain, the client of the Banū Sahm. This was reported to al-Ḥuṣain son of al-Ḥumām, who bade his people kill in retaliation Jufainah, the client of the Banū Ṣirmah. Thereupon the Banū Ṣirmah killed three men of the Banū Ḥumais, the tribe of Quḍāʿah protected by Sahm. Then al-Ḥuṣain bade his people kill the same number of the Banū Salāmān, the clients of Ṣirmah. After this al-Ḥuṣain said to the men of Ṣirmah: 'Ye killed our client the Jew, and we killed a Jew in requital: then ye killed three of our clients of Quḍāʿah, and we have killed three of your clients of Quḍāʿah. Now do ye bid your Quḍāʿites depart from among you, and we will bid ours. We are brothers together: let there be peace between us.' But the men of Ṣirmah would not listen, and prepared for war. In this they were encouraged by a stranger tribe, al-Khuḍr of Muḥārib (of Khaṣafah son of Qais ʿAilān), dwelling among them as confederates of Thaʿlabah b. Saʿd, who longed for the plunder of Sahm. Nearly all the divisions of Ghaṭafān sided with Ṣirmah against al-Ḥuṣain, because they disapproved of his defending a Quḍāʿite tribe against his own people; even in Sahm itself there was division, ʿUdwān and ʿAbd-ʿAmr (*v. l.* ʿAbd-Ghanm) standing aloof, while Wāthilah (the family of Bashāmah, No. X) adhered to al-Ḥuṣain. The main force of al-Ḥuṣain apparently consisted of the expert archers called the *Ḥuraqah*, his clients the Banū Ḥumais. The encounter between al-Ḥuṣain and his enemies took place at

Dārat Mauḍū', and resulted in a complete victory for his side. This was the 'War of the Ḥuraqah'. How peace was eventually made we are not told.

The genealogical table below contains the names of all the sub-tribes and families of Dhubyān who, so far as can be gathered from al-Ḥuṣain's poem, were concerned in the war. No. XC of our collection is another poem by al-Ḥuṣain, dealing with the same matter, and should be referred to.



N.B.—In this genealogical tree only those families mentioned in al-Ḥuṣain's poem are shown. There are many others belonging to the stock not less famous.

(1) May God requite the mixed multitude of the tribe, all of them, in Dārat Mauḍū', for their disloyalty and their sin!

(2) —The sons of our uncle they, the nearest of them to us, of our own household, Fazārah, what time War hurled upon us a mighty mass of trouble,

(3) Cousins of our cousins, of the same stock by birth, and a cousin knit to us by an oath, yet obstinate in wronging us, sworn together against us!

(4) So, when I saw that love brought me no profit, and that there was upon me a Day that showed the stars at noon, dark as night,

(5) We stood stoutly our ground—and endurance was from of old our inborn nature—with our swords that sever hand and wrist;

(6) They split the skulls of men once most dear—but they showed themselves most disloyal, doers of foul wrong:

(7) Faces of enemies, yet in our breasts was but lately love—but all love has departed, and none is left!

(8) Would that Abū Shibl had seen the charge of our horse against theirs between as-Sitār and Adhlam!

(9) We thrust at them with our spears, taking as spoil the short-haired steeds spare as lances, while the spoil that fell to them was the hard lance-shafts straightened in the clip:

(10) That even when the spears sufficed not for our rage of battle, nor the arrows—nought would serve us but the Mashrafite swords that cut straight through the bone.

(11) From early dawn until night fell none couldst thou see but the warrior who knew his own spirit, marked with the blazon of valour,

(12) And the short-haired steed like a wolf smitten by the chill dew of night, and the mare well-knit, like a she-wolf, long-bodied, hard as a rock.

(13) They trample, the steeds, from the multitude of the slain and the splinters of the broken spears, as it were a soft soil full of burrows, and heavy is the running therein!

(14) Mounted thereon are warriors whom Muḥarriq has equipped—and when he clothed any, fair and noble the outfit he gave!—

(15) Broad blades of Buṣrà which its smiths have polished so that they are without speck or blemish, and mail-coats unbroken from head to foot, of David's weaving, the rings set close;

(16) They poise tawny lances, the choicest of Rudainah's store: when they are set in motion, their fore-parts drip with blood.

(17) O men of Tha'labah! if ye had been our comrades in a war like this, then would we have defended your cistern from being broken down;

(18) And were it not for certain men of Rizām son of Māzin, and the house of Subai', or that I should pain thee, O 'Alqamah,

(19) I would assuredly swear that Muḥārib should not cease to be through me in sore distress, until they came to a change of mind,

(20) And until they beheld a people whose gums water [with desire for slaughter], as they brandish their spears, a mighty host!

(21) At nought did I marvel but at the Blacks, the Blacks of Muḥārib, who went hither and thither about us, some mail-clad, some bare of mail;

(22) And Jiḥāsh too came, the small and great of them, and the crowd of 'Uwāl—how puny and mean were they!

(23) And Hāribah the pied—their host was first of all the hosts, a troop put forward in front by common consent,

[(23 *a*) Cousins of our cousins, that they might take captive our women. By my life! verily ye came on an ill-omened way!]

(24) In the close press of battle, wherein were splinters of spears—we stood firm therein, though it bathed our steeds in blood;

(25) And I said to them—'Ye House of Dhubyān, what has come to you—may ye perish and find not one another!—that ye advance not boldly?

(26) Have ye not in mind to-day the Oath of 'Urainah, and the covenant and the words sworn in the plain of ash-Shaṭūn?'

(27) And bear this word to little Anas, the chief of his tribe, that his rule is not wholly that which were prudent;

(28) And verily, if thou hadst left us [by death] before these things came to pass, then had we sent a band of mourners to honour thy funeral!

(29) And carry this message to Talīd son of Mālik, if thou lightest on him—but is schooling any profit but to him who lets himself be lessoned?—

(30) 'If thou findest the disposition of thy people so repugnant to thee, then take refuge with Ḍubai', or 'Auf son of Aṣram.'

(31) O men of 'Abd-'Amr, stand by yourselves, and attach yourselves to whomsoever ye will that pitch tent at a water in the midst of Dhubyān,

(32) And take refuge with the mixed multitude of the tribe: verily the abject takes refuge with none but the strong when he needs protection!

(33) May God requite with shame in respect of us 'Abd-'Amr and 'Udwān of Sahm—how mean and tongue-tied are they!

(34) And the tribe of Manāf—already have we seen its case, and Qurrān, what time he bridled his horse and galloped to meet us;

(35) And the house of Laqīṭ—surely I would never hurt them! Had I intended that, I would have clothed their company with a striped robe [of shame].

(36) And they said: 'Consider—canst thou see between Ḍārij and the pool of Akuff any crier for help that is not voiceless?'

(37) Then our horseman joined a folk mean of nature to the meanness from which they sprang, and they built up at the same time renown for themselves, and happed upon sudden spoil;

(38) And they rescued from death those of us whom they saved, having done our very utmost—unbesmirched our fame, painful though the warfare was!

(39) What withholds the Son of Salmà [from baseness] is that he cannot live for ever, and must one day face his Doom whithersoever he turns his way:

(40) Therefore am I not one to buy life at the price of disgrace, or to look for a ladder to climb for fear of Death.

(41) No! take me whatsoever day ye can lay hands on me, and cut off my head to stop my speech:

(42) For that already I have wounded you to the quick by slaying a knight who, when all others blenched, advanced boldly to meet me, wearing a champion's token.

NOTES

(1) 'Mixed multitude', *afnā*, a plural without a singular. The Lexx. (LA. xx. 24[15] ff.) say that it means miscellaneous people gathered together from all quarters, of whom it is not known to what tribe they properly belong. But the use of the word here (and in v. 32, below) is clearly against this, though the term is evidently one of opprobrium.

(2) Fazārah was the branch of Dhubyān in which the chiefship of the whole clan resided. To it belonged Ḥudhaifah son of Badr, the chief whose passion and cruelty brought about the War of Dāḥis with the brother-tribe of 'Abs. Ḥudhaifah's son Ḥiṣn succeeded him as chief; and in al-Ḥuṣain's time the chiefship resided in Ḥiṣn's son 'Uyainah, who is said in the traditions about the war to have been jealous of al-Ḥuṣain's eminence, and therefore at enmity with him. In this verse *rāmat* may be either (as rendered) form III of *ramà* 'to throw', or from *rāma* (*yarūm*) 'to seek': 'War sought to bring upon us.'

(3) 'Cousins of our cousins', *mawālī mawālīnā*, that is, genuine and closely-knit cousins by blood. The word *maulà* (pl. *mawālī*) has a great number of meanings, all derived from the sense of 'nearness' implied in the root *waliya*. The two intended here are cousins of the blood and cousins by covenant. The last two words of the verse, *ḥābisan mutaqassamā*, are difficult, but are rendered as explained by Marzūqī, as a *ḥāl* of *maulà*.

(4) A common phrase for a day of terror and disaster is that it was so dark that the stars were seen at noon. This could only (in nature) be during an eclipse of the sun, but it is often explained by scholiasts as caused by the dust stirred up by battle.

(8) Abū Shibl is said in the scholion to be the *kunyah* or by-name of Mulaiṭ son of Ka'b of Murrah—probably a kinsman of al-Ḥuṣain's.

(10) 'Mashrafite' swords: a standing epithet, of the origin of which different accounts are given: it is said to be derived from certain villages, *Mashārif*, either in Syria or in al-Yaman, where swords were made, or else from a sword-maker named *Mashraf*.

(11) The word *khārijī* means more precisely one whose worthiness arises from himself alone, not from his ancestry or other exterior source. *Musawwam* (or *musawwim*) means, like *mu'lam* (or *mu'lim*) in v. 42 below, one who decorates himself with a token when going into battle, as Ḥamzah, the Prophet's uncle, did with an ostrich feather at the battle of Badr. The verse implies that the fight was so hot that all the inferior fighters had given way or shrunk back from it.

(12) The wolf is described as smitten by the chill of night in order to heighten its activity.

(13) 'Heavy is the running therein', literally, 'they do not run except as a heavy, laborious task'.

(14) Muḥarriq, as mentioned in the note to v. 40 of No. IX, *ante*, is a name used of the line of the Kings of Lakhm, who ruled from al-Ḥīrah on the Euphrates, and more especially of King 'Amr son of Hind (A. D. 554–69), one of the best known of the family to the Arabs. Here the name is used like David and Tubba' of mail-coats, and we need not understand that it is meant that the arms were really supplied by a king of al-Ḥīrah.

(15) Buṣrà, the celebrated Roman capital in the Ḥaurān, Latin Bostra, of which the imposing ruins recall its former magnificence. It is not, in spite of the identity of name, the same as the Heb. Boṣrāh, which was an Edomite site further south, identified by travellers with the village of Buṣairà or 'little Buṣrà'.

(16) Rudainah, another of the stock-names connected with weapons. It is said that she was

a woman of al-Khaṭṭ in the peninsula of al-Baḥrain, who sold bamboos brought thither by sea from India to be fitted as spears. These are described as 'tawny', *sumr* (pl. of *asmar*), to show that they are mature stems, and have not been cut green.

(17) For the family of Tha'labah son of Sa'd see the genealogical table. It appears from No. XC, vv. 9, 10, that the outside tribe Muḥārib came into the quarrel as confederates of Tha'labah. The breaking-down of a man's (or tribe's) cistern is a proverbial phrase for bringing disaster upon him: see Zuhair, *Mu'allaqah*, 53.

(18) The name Mālik in the text has to be corrected to Māzin (see table): apparently the men here named held back from the attack upon Sahm when the rest of Tha'labah took part in it. Subai' was a chief with whom, during the early stages of the War of Dāḥis, were lodged the boys who were given as hostages by 'Abs when it seemed that a conflict might be averted. After his death his son Mālik allowed himself to be persuaded by Ḥudhaifah, chief of Fazārah, to deliver them up to him, when he put them to death. 'Alqamah was another chief of the same family.

(21) 'The Blacks', *al-Khuḍr*, a family in Muḥārib so called from their dark complexions.

(22) For Jiḥāsh and 'Uwāl, families of Tha'labah, see the table.

(23) Hāribah, see the table: 'the pied', *baq'ā*, mixed black and white. This section of Dhubyān is little heard of in the traditions.

(23 *a*) This verse, as is noted on p. 113 of the Arabic text, is supplied from Marzūqī's recension: Hāribah stood in the same degree of relationship to Sahm as Fazārah, and is therefore properly described in the same words as are used of the latter in v. 3. *Ash'am* here, as in Zuhair, *Mu'all.* 32, has the sense of *shu'm*.

(26) 'The Oath of 'Urainah' is explained at great length in the commentary, pp. 113–17, where the history of the tribe of Bajīlah, in which it was an incident, is given in detail. A branch of Bajīlah, Qasr b. 'Abqar, was settled in the northern uplands of al-Yaman, and was strong and prosperous. But one day it happened that a man of the family of Qasr called 'Urainah b. Nadhīr saw a kite flying above him; he exclaimed, 'I am the protector of this kite!' The kite thereafter was known by his name, and men feared to molest it. At last one day it was found dead, with an arrow belonging to a man of the family of Afṣà b. Nadhīr b. Qasr sticking in it. The men of 'Urainah sought out the man of Afṣà, and killed him. Thereupon bloody war broke out between the families of Afṣà and 'Urainah, until the former were reduced to very few survivors, and the latter were expelled from the community of Qasr by the rest of the tribe. The word 'oath', *ḥilf*, is used here, it will be seen, of the proclamation of protection which the man of 'Urainah uttered in respect of the kite, in the same way as the protection extended by Sahm to the Ḥuraqah is called 'The oath of the Ḥuraqah' (*ḥilfu-l-Ḥuraqah*). This story is pertinently recalled by the poet, as a warning of the disasters likely to follow a similar quarrel between Sahm and Ṣirmah in Dhubyān. What the covenant of the plain of ash-Shaṭūn was we are not told. The place was within the country of Dhubyān.

(27, 28) The name of *Anas* is given in the diminutive form *Unais*, apparently by way of depreciation. He is said to have been a chief of Murrah, Anas b. Yazīd b. 'Āmir, who probably held aloof from the quarrel; v. 28 implies that if he had died before it, the house of the poet would have honoured his funeral, but that now they would not do so.

(29, 30) Nothing is told us about Talīd. V. 30 is supplied from the other texts, having been omitted, apparently by accident, from ours: if it is not given its place, the 'message' of v. 29 remains unstated.

(31–3) Here the poet lashes with his scorn those branches of Sahm which refused to join him in his action in defence of the Ḥuraqah. In v. 33 the reading in the commentary, *mā 'adhalla wa-afdamā* is adopted in the translation, in preference to repeating the words of v. 22.

(34) We have no information given us as to these families.

(35) The name of Laqīṭ does not occur in the extant genealogies of Dhubyān. The verse is

evidently satirical; a striped cloth, *burdun musahhamun*, is conspicuous by reason of its pattern, and a satire is compared to it.

(36) There is some want of connexion in the verses here, pointing to the probability of *lacunæ*. 'Any crier for help that is not voiceless', *ṣārikhan ghaira 'a'jamā*, that is, that has not lost his voice by calling for help incessantly without avail.

(38) 'Having done our very utmost', *bikhuṭṭatin mina-l-'udhri*, literally, 'with a case of excuse', that is, in a condition such as to permit us to plead it in excuse against any charge of weakness.

(39) 'The Son of Salmà' is the poet himself: Salmà was his mother.

(40) 'A ladder': *cf.* the similar phrase in Zuhair, *Mu'allaqah*, 49.

(42) See note to v. 11 above.

XIII

A MAN OF 'ABD AL-QAIS

According to the scholion, the unnamed author, who belonged to a tribe occupying the southern shore of the Persian Gulf in the tract called al-Baḥrain (the modern al-Aḥsà or al-Ḥasà, not the islands now so called), was a confederate of the Banū Shaibān, a subdivision of Bakr b. Wā'il. Another authority attributes the verses to Yazīd son of Sinān son of Abū Ḥārithah (of Murrah?), who uttered them after an encounter with the Bal-Qain (or Banu-l-Qain), a tribe of Yamanite origin who dwelt in the northern confines of Arabia, on the borders of Syria. As the poem shows, the fight took place at a spot called Dhāt ar-Rimth, and the antagonist was named Abū Ṣakhr son of 'Amr. The fight is not mentioned among those celebrated in tradition, and the locality is designated only from the quantity of dwarf tamarisk bushes (*rimth*) which grew there. If the poem is really by Yazīd, it belongs to the age immediately preceding Islam.

(1) As soon as I saw before me the sons of Ḥuyayy, I recognized in them [the objects of] my hatred and my vengeance.

(2) I charged them with Wajrah, what time they shouted to one another to shoot from close at hand at her throat and mine.

(3) When she had gone clean through them, she turned and dashed against them again, as though her foal and my first-born son were in the midst of them,

(4) At Dhāt ar-Rimth, what time they lowered the lances [to receive us], whose points shone like glowing coals.

(5) Then I blenched not, and showed no faint heart, but made straight for Abū Ṣakhr son of 'Amr.

(6) I burst the joints of his harness with a thrust that went straight through him, in spite of haste and nervousness.

(7) I left the spear-point gleaming in the middle of his back, looking as though its blade were the beak of a vulture;

(8) And if he recovers, it will not be because I used charms over him; and if he dies, why, that was my purpose.

NOTES

(2) Wajrah, the name of his mare.

(8) 'I used no charms over him', *falam 'anfith 'alaihi,* literally, 'I did not blow, or spit (on knots in cords), over him'. The practice of puffing, or spitting, on knotted cords was one of the forms of magic used in pagan Arabia, and is referred to in the last *sūrah* but one of the Qur'ān (cxiii. 4): *Qul—'A'ūdhu bi-Rabbi-l-falaq * * * * min sharri-n-naffāthāti fi-l-'uqad'*. Here the magic is employed to hurt the object of it; the story told (Baiḍāwī, *in loco*) is that a Jew bewitched the Prophet by knotting twelve knots on a string which he hid in a well. Muḥammad fell sick in consequence, and the last two chapters of the Qur'ān were revealed in order to protect him from the result. He was informed by Gabriel where the magical string was, and he thereupon sent for 'Alī, who found and brought it. The Prophet then recited over it the two *sūrahs*, and one knot in the string became unloosed with every verse that he uttered, till all were undone and he recovered. The same procedure was apparently used in protective magic, the knots here symbolizing the binding of the sick man effected by the malevolent powers. See Wellhausen, *Heidenthum*², pp. 160, 161. Doughty (i. 527, ii. 164) mentions that spitting or sputtering (*nafth*) is still used as a charm or medicine by the Arabs, and conjectures 'that they spit thus against the malicious *Jānn*'.

For a similar verse see *Dīwān* of 'Āmir b. aṭ-Ṭufail, xxi. 1.

XIV

AL-MARRĀR SON OF MUNQIDH, OF THE BAL-'ADAWĪYAH, OF TAMĪM

THE poet was a contemporary of Jarīr, and lived during the first century of Islam. His tribe, the Bal-(or Banu-l-)'Adawīyah, was one of the progeny of Mālik b. Ḥandhalah b. Mālik b. Zaid-Manāt of Tamīm. Mālik had eleven sons, the fathers of the most celebrated divisions of the great group of Tamīm, and of these some, to distinguish them from the rest of the family, were called after their mothers. The mother of Dārim, Zaid, aṣ-Ṣudayy, and Yarbū' was al-Ḥarām, a woman of the kindred tribe of 'Adī b. 'Abd-Manāt, one of the Ribāb; and these four were known as *Bal-'Adawīyah*, that is, 'Sons of the woman of 'Adī'.

The Islamic character of the poem is evidenced by v. 4 (*'aṭā'a-llāhi Rabbi-l-'ālamīnā*), a quotation from the first *sūrah* of the Qur'ān. It is addressed to a woman, who is imagined as reproaching him for not being rich in herds of camels. He replies that there are others that possess camels and are niggardly with them: but he and his house own palm-gardens of bountiful fertility, which he describes (vv. 4–12). Their roots drink the moisture situated far below the surface, and they thus endure and bear abundantly when drought kills the camels that depend on surface pasture. Verse 12 is evidently out of place: we may provisionally insert it between vv. 9 and 10.

(1) How many a man of evil nature dost thou see, who sticks fast to his troop of camels, red and black!

(2) He is niggardly with the due he should pay from them, and reaps blame therefrom: and yet he must fain leave them to others [when he dies].

(3) And sooth, if thou seest camels in the hands of others, while of us thou seest not one milch-camel—

(4) Lo, we have in place of them fenced orchards of palm-trees, flourishing, the gift of God the Lord of all creatures.

(5) They seek the great store of water below with their roots, so that they drink of its plenty till they are satisfied.

(6) They vie in tallness with the two precipitous sides of Ushayy which face them: they bear abundantly, and care not at all for years of drought.

(7) Their topmost heads of foliage waving in every wind are like girls that pull at one another's hair.

(8) They are pets of Fortune, and have no fear of drought: when a troop of grazing camels dies of starvation, they endure unscathed.

(9) When the years are deadly with drought and famine, they shoot higher, and become not lean under stress of rainless days.

(12) The daughters of their daughters, while the daughters of others are gasping with thirst, are never thirsty, but always fully satisfied with their drinking.

(10) The guest travels, then halts under them in a halting-place of honour, until the time comes for him to go his way.

(11) This, then, is our wealth, and the reward of it remains to us: so remit somewhat of thy blame of us, O Lady!

NOTES

(1) A note at the end of the poem says that Abū Ḥātim as-Sijistānī (a well-known disciple of al-Aṣma'ī, who died about 255 H.) gives our poem in his *Book on the Date-palm** with the following three verses at the beginning:

'Umm al-Khunābis begins to rail at me, and how she keeps on at it! I said to her—"Let us alone!"

'She saw that I had a little herd of camels in which there was no increase—I divided it out in payment to those who asked of me, and for debts;

'My generosity has broken it down, and every day some rider goes, drawing away with him by a leading-rein some one of the herd.'

In these verses *ṣirmah* indicates a little herd not exceeding thirty in number: in v. 1 of our text *hajmah* means one of not less than a hundred. The proper name of the woman, Umm al-Khunābis, contains an interesting word; *khunābis* is said to mean 'strong, mighty', and is one of the epithets of the lion: here it is used as the personal name of the woman's son.

(2) The 'due', *ḥaqq*, incumbent on every Arab owning property is to spend it in hospitality to the guest and the poor, and in bearing the burden of bloodwits for his kin.

* These verses do not, however, occur in the edition of Abū Ḥātim's *Kitāb an-Nakhlah*, published by Bartolomeo Lagumena in the *Atti della R. Accademia dei Lincei*, ser. 4, vol. viii. Verse 12 of our poem is the only one cited therein.

(5, 6) The lands of the poet's tribe lay in the lower valley of the great drainage channel of North Central Arabia called the Wādi-r-Rummah (or Rumah): see the poem by his brother Ziyād b. Munqidh in the *Ḥamāsah*, pp. 608–9; this accounts for the abundance of the subsoil water which nourished his date-groves. The name Ushayy is that of a valley (*Ḥam.*, p. 609[10]) opening out into the Rummah from the south, itself situated in the mountainous tract of East Central Arabia (al-Yamāmah) called al-Washm (maps Woshem).

(7) *I. e.*, although the stems are planted well apart, the foliage of one palm touches that of another, and is mixed with it when swayed by the wind. Al-Aṣma'ī charged the poet with making a mistake in describing his palm trees in this manner, because, he says, date-palms bear best when they are planted so far apart from one another that their foliage cannot touch: in proof he cites the saying, put by the Arabs into the mouth of one date-palm speaking to another: 'Keep thy shade far from mine: then will I bear my own crop and thine.'

(8) 'Pets of Fortune', *banāt ad-Dahr*, literally, 'daughters, or nurselings, of Fortune'.

(9) This verse is not in two of our texts, and seems to be a doublet of verse 6, second hemistich: it is opposed to the laws of verse to repeat the same word (*as-sinīnā*) in rhyme after so short an interval.

(12) Date-palms are propagated by offsets from the roots, which spring up round the parent tree and are removed and planted separately. These are here called 'the daughters of their daughters'. The scholion on this verse bids us interpret *ṣawādin* (plural of *ṣādiyatun*) as 'tall, long', which turns the verse into nonsense. It is impossible that the verb *ṣadiya* should have two different meanings in the same hemistich. The verse can only be properly construed as translated above.

(11) 'The reward of it remains to us', *al-ajru bāqin*: *i.e.*, our generosity with the fruit of the palms earns for us a reward in the next world which abides; *ajr*, 'reward', is a much-used Qur'ānic word in this sense.

XV

YAZĪD SON OF ḌIRĀR, CALLED MUZARRID, OF THA'LABAH B. SA'D, OF DHUBYĀN

THE poet was the eldest of three brothers, the others being ash-Shammākh and Jaz', who have all left verses behind them. The second, ash-Shammākh, however, is incomparably the most famous, and of him a *Dīwān* or collection of poems has survived. His two brothers have no separate articles devoted to them either in the *Aghānī* or in BQutaibah's *Kitāb ash-Shi'r*, but are treated only in connexion with ash-Shammākh. The three were all *Mukhaḍrims*, that is, persons born in paganism who became converts to Islam. They lived into the Caliphate of 'Uthmān, and possibly later. Their mother Mu'ādhah came of a famous stock, that of al-Khurshub of Anmār (see introduction to No. V, *ante*), which was celebrated for producing men of mark. To judge from the few relics of him that remain, Muzarrid must have devoted himself chiefly to satire. Another poem ascribed to him (No. XVII) is contained in our collection, but is said to be more generally attributed to his brother Jaz'.

The poem before us treats of the following incident: A man of Muzarrid's division of Dhubyān—the family of Jiḥāsh b. Bajālah b. Māzin b. Tha'labah b. Sa'd b. Dhubyān—named

'Ubaidallāh was living under the protection of Zur'ah son of Thaub, a man of 'Abdallāh b. Ghaṭafān. 'Ubaidallāh's son Khālid, a young lad, who was in charge of his father's camels, was induced by Zur'ah to part with sixteen of them in exchange for the quite inadequate price of sixty yearling goats and a ewe (*na'jah*: our poem, v. 9, says two hounds). When he returned to his father, the latter raised an outcry, and went to Zur'ah to call upon him to restore the camels. Zur'ah refused, and 'Ubaidallāh then betook himself to his fellow-tribesman Muzarrid, who promised him that he would get the camels back for him. He accordingly composed and recited this poem, which had the desired effect.

At the conclusion of the notes our commentary says that the Banū Thaub complained to the Caliph 'Uthmān against Muzarrid for satirizing them, and that the Caliph summoned the poet before him. Satire between the tribes was severely punished during the reigns of the second and third Caliphs, as likely to lead to dissension and quarrels, which impaired the fighting capacity of the tribal forces. Muzarrid appeared, and recited poems in which he defended himself, but renounced the use of satire for the future; whereupon 'Uthmān released him with a caution.

(1) Help, O my people! Folly is [hateful] as her name: are the sick-nurses to tend me time after time because of my love of Salmà?

(2) Suwaiqah of Balbāl, as far as its runnels flow and the plain of dwarf tamarisk, filled my eyes with tears at the memory of my trysts with Salmà—

(4) Places of meeting where now feed only the black troops of ostriches, dark of hue like Indians taking short steps as though they were sore-footed;

(5) They feed together, in the raviny ground, in the company of a male ostrich, small-headed and long-necked, looking like a gatherer of acacia-pods in Dhu-ṭ-Ṭalḥ, who culls them without lopping the tree.

(3) She stood towards the side of the tent-curtain—and the passion that was in her, but for the eyes of men, had overwhelmed me;

(6) And she said—'Wilt thou not stay, and satisfy a desire, O Father of Ḥasan, among us, and fulfil what thou hast promised to me?'

* * * * * * * * * *

(7) There has reached me, while my people had their dwelling among Juhainah, in Niṣ', and Raḍwà, beyond the penfolds,

(8) The bitter cry of an old man crippled with years, and his aged wife, despoiled of their property, in aṣ-Ṣal'ā, the place of black snakes.

(9) The twain have become poor and thirsty for milk, now that they have sold for a few goats and a pair of hounds strong and shaggy she-camels, big as boulders—

(10) She-camels white and red, fat and well-liking, as though they were blocks of red ochre, their colour like cloths dyed with saffron:

NOT CONVERTED

(11) Their firm solid thighs shatter to pieces the sticks of every driver who, at the water of Yam'ūd, tries to repel them from the drinking-troughs.

(12) O Zur'ah son of Thaub, the women dependent on your house have grown lean, while thou pleasest thyself with supping the froth of abundant fresh milk:

(13) Yea, the women dependent on the Son of Thaub have suffered a surfeit of hard usage—he roasts them as one roasts strips of dried flesh.

(14) I have left the Son of Thaub without a rag of defence; and if I had willed it, my handmaids had sung to me songs of derision about [the Son of] Thaub.

(15) I should have delivered a smashing blow on the Son of Thaub that would have knocked him senseless, at the sight of which every leech and sick-nurse would have wailed [in despair].

(16) Return then the milch-camels of the Tha'labite to him: to restore them is more honourable, and will better shield your good fame, than that more than one should suffer pain [from my satire].

(17) But if ye return them not, then your ears will have to listen to scornful rhymes that will stick to you for ever like collars round your necks.

(18) And Khālid, though he dwell among you at the two Abāns, is not remote from us nor far away.

(19) Thou hast cheated him out of his beasts, when thou sawest that he was but a lad, like the branch of a *ben*-tree, soft and pliable.

(20) The milch-camels of the Tha'labite whimper with yearning for their native land, for Ghaiqah and al-Fadāfid.

(21) And the Son of Thaub cries *'ā-'ā* among the herdsmen, as he pastures a herd of barren she-camels, and another of camels that have just brought forth and have not been put again to the stallion.

[(21*a*) How goodly those milch-camels of famine, whose heavy breathing guides the steps of the guest wandering through the night—how excellent as mounts for a man bested with need!]

(22) These, [the barren,] or those others with their younglings sticking close to them, are like offspring of the white wild-kine wandering together with dust-coloured ostriches.

(23) Nay, ye House of Thaub, the troop of Khālid's camels will be to you like a blazing fire—no good is there to you in Khālid's troop!

(24) In them are infections of the plague of violent cough, and buboes with pustules sharp and prominent like the nipples of breasts of young maidens.

(25) They suffer from mange, and they have been anointed all over with *ghalqah*, a stinking ointment, and the urine of women whose monthly courses have ceased.

(26) No, never saw I a calamity like it, when [Khālid] came to you, nor a recompense like the price which was paid him in return for his beasts.

(27) But oh the pity that they did not join themselves by the cords of attachment to the all-sufficient protection of the Son of Dārah!

(28) Then had there restored them a people whose Father was like a lion strong and bold, long in the fore-arm, in Bīshah.

(29) Or if al-Lajlāj had been their protector, or the Sons of Bā'ith, then they had not leaped into the snare of the hunter.

(30) Or if they had been women-clients of the House of Musāfi', they would have been given back easily, without any friction, as camels hasten down to the watering.

(31) Or if they had taken up their abode in the midst of the Banu-th-Tharmā, they would have defended them with lances long in the spear-heads—

(32) Keen warriors like drawn swords: then [after battle] they betake themselves to bashful wives slender like reeds that sway this way and that.

(33) But—as it is—they are in a conspicuous place against which men warn one another, wherefrom in their hides there are as it were the nibblings of crickets.

(34) Then said I—and I could not hold my peace—'O Rizām son of Māzin, ye are parties to a foul deed wherein is the shame of all chaste women!'

NOTES

(1) This somewhat unusual commencement of the amatory prelude seems to be an outcry against the pains of love—described as folly—which the poet speaks of as not befitting his years. As 'Uthmān (A.D. 644–50) was Caliph when the poem was composed, Muzarrid must have been tolerably advanced in age at the time. The word *'awā'id* may be taken also as meaning the recurring attacks of his malady; but for this *'ā'id* is the usual singular form: *'awā'id* is pl. of *'ā'idah* (which also makes the pl. *'ūwad*), meaning 'a woman attending on the sick'.

(2) *Suwaiqah* is the diminutive of *sūq*, 'a fair or market'; the place is said to be in the Ḥijāz. 'The plain of dwarf tamarisk', *Dhu-r-Rimth*, may also be taken as a proper name.

(3) It is necessary to transpose this verse to the place which it holds in the recension of Bm; Mz and V put it after v. 6, which is less suitable.

(5) Ostriches feed on the seeds of desert bushes and herbs. The pods (*'ullaf*) of the *acacia* (*ṭalḥ*) are one of their foods, which they nip off the boughs without breaking them down: hence the comparison to a man gathering these pods, which are used for tanning.

(6) If we adopt the various reading mentioned in the scholion, *fa-tablū mawā'idī*, the rendering will be 'and put my promises to the test'. This amatory prelude seems to finish too abruptly, and probably some verses have been lost.

(8) If we take the *v. l.* in the scholion, instead of 'the place of black snakes', we should read 'or in al-Asāwid'.

(9) 'Strong and shaggy': *la'bānīyah*: this may be a proper name, 'camels from La'bā', a salt marshy tract on the sea-shore in al-Baḥrain. According to Yāqūt other places were also called by this name, one in the territory of Ghaṭafān, and the scholion says that the name compares the camels to the rugged stony surface of one of these tracts.

(10) The particular condition indicated by *mu'ṭirāt* (rendered 'fat and well-liking') is the result of feeding on the lush pastures of spring: the beasts become fat, their old wool falls off, and the springing fresh new wool has a brighter reddish colour, with a bloom on it, as though newly dyed.

(13) The mention of 'strips of dried flesh' is intended to convey that the women spoken of are *lean* through starvation.

(14) The scholion contains some interesting parallels relating to the diffusion of injurious verses, in an age when writing was not used for such things; see also *post*, No. XVII, vv. 58–61. It is to be observed that here the poet expressly says that he does not exercise his powers of satire to the utmost.

(15) The blow is of course the satire. Satirical verses are repeatedly spoken of by poets as actual wounds; *e.g.* al-Farazdaq says, of a satire by himself: 'When the physicians look into it, the whites of their eyes turn up with horror at its rims of jagged teeth.'

(18) 'The two Abāns' are two striking mountains in the Wādi-r-Rummah, the watercourse flowing between them. They are now known as 'the Abānāt', and are often mentioned by Doughty. One is white and the other black; the former was included in the lands of the tribe of 'Abs, and the latter in those of Fazārah, both branches of Ghaṭafān. Our poet lived in the western portion of Ghaṭafān territory, in the Ḥijāz, and the Abāns would be far distant from him; the verse asserts that, notwithstanding distance, he honours the claims of kinship.

(19) *Ben* or *bān*, the *Moringa aptera*, a tree often praised by the poets for its fresh greenery, to which young persons of both sexes are compared. The seeds of another Moringa, *M. pterygosperma*, yield an oil known in commerce as 'oil of ben'.

(20) The wording of the verse leaves it ambiguous whether *Ghaiqah* and *al-Fadāfid* are the places where the camels now are, away from their home, or are that home itself: the meaning depends upon the rendering of *min*, which may be either explicative of *auṭānihā*, in which case the translation will be as given, or construed with *taḥinnu*—'they yearn for home *from* Gh. and al-F.'.

(21) *'ā-'ā*, a cry used for calling sheep and goats: it will be remembered that the beasts exchanged for the camels were yearling goats and two hounds.

(21 *a*) A verse contained in three of our four texts: see note [a], p. 135 of vol. i.

(22) This verse, omitted by Abū 'Ikrimah, might easily be spared from the poem. The wild kine are the white antelope, *Oryx beatrix.*

(23–5) The infectious character ascribed to the camels obtained by fraud is of course only figurative, and refers to the damage keeping them will do to the reputation of the family.

(25) *Ghalqah*, the juice of some tree used in tanning. Hides are macerated in water containing the broken-up twigs of the tree, and kept there till the hair falls off: the water is naturally very offensive in smell.

(27) The camels, here and in vv. 29, 30, and 31, are spoken of as if they were intelligent creatures, just as the word *khail*, horses, is often used where their riders are meant. *Ḥabl* here means 'protection', *dhimmah*, and *mājid* must be read with it, in the sense, probably, of 'abundant, all-sufficient'. Sālim son of Dārah was himself a member of the tribe—'Abdallāh b. Ghaṭafān —to which the Banū Thaub belonged, and, after Muzarrid had composed and promulgated his poem, he met the poet and asked him whether he thought he, Ibn Dārah, could take pleasure in being praised while his tribe was being abused. 'What do you want?' said Muzarrid. 'By God!' said Ibn Dārah, 'You will find that I can carry well the two great water-skins'. 'Then, by God! you will ply them in a deep old well that will not run dry', answered Muzarrid. The bystanders laughed—'The camel will be worked to death', said they.* The poet then composed some verses,

* The meaning of this dialogue appears to be that Ibn Dārah claimed to be able to stand up to Muzarrid in a contest of satire: he compares himself to a strong camel carrying two water-bags. Our poet retorts by claiming to have an inexhaustible supply of satirical language to vent upon him.

[35–9], which are no part of his poem before us, as an attack upon Ibn Dārah. These are extremely obscure, uncertain in text, and in part obscene. They seem to be meant as an example of the mass of recondite words (*awābid ash-shi'r*) which the poet could use if he liked. I do not attempt to translate them: what can be said as to their meaning will be found in the extract from Marzūqī's commentary on pp. 140–1 of vol. i.

(28) Bīshah, a tract in the northern Yaman, south of aṭ-Ṭā'if, adjoining Tabālah, inhabited by branches of the tribes of 'Āmir b. Ṣa'ṣa'ah and Khath'am. There is said to have been here a forest region of tamarisk trees (*athl*) haunted by lions.

(29) Al-Lajlāj and Ba'ith are said to be names of chiefs of the Banū 'Abdallāh (properly 'Abd al-'Uzzà, but renamed by the Prophet) of Ghaṭafān. *Lau jāruha-l-Lajlāju*, for *lau 'ajāraha-l-L.*, is a very unusual construction, and suggests some corruption. The scholion asserts that *Ṣā'id*, the last word of the line, is the proper name of the man who cheated Khālid out of his camels: but we have already learnt that this was Zur'ah son of Thaub; and it is much more likely that *ḥablu ṣā'idī* means simply 'the snare of the hunter'.

(30) The House of Musāfi' is said to have been a family of Muzainah, a stranger tribe dwelling in close confederacy with Ghaṭafān.

(31) The Banu-th-Tharmā are variously said to be a family of 'Abdallah b. Ghaṭafān (so *Naq.*), and of Qais, *i. e.* Qais 'Ailān, perhaps Muḥārib.

(33) Abū 'Ikrimah ends the poem with this verse. We can only conjecture that some injury to the camels' hides is meant by the second hemistich, but its exact bearing is not explained. Marzūqī thinks that it is a proverbial way of indicating secret mischief and damage done behind a veil of concealment, since crickets nibble the surface of leather (and other things) by night; the various readings for *khurūṭ* (*furūṣ*, *furūḍ*, *qurūṣ*, *qurūḍ*) all mean some kind of cutting or notching.

(34) Rizām son of Māzin (b. Tha'labah b. Sa'd) was a branch of the poet's own tribe, and also of that of the injured couple. The verse seems to blame them for not taking strong action to recover the beasts from 'Abdallāh b. Ghaṭafān. The second hemistich is said to mean, not that their wives will be involved in shame by reason of their slackness, but that there is in that slackness a shame like the shame of chaste women, which is the most extreme of shame. The verse looks as if it belonged to some other place, and the poem is better without it.

As often happens with these relics of ancient poetry, our text gives, after the consecutive verses, some fragments detached from their context, the place of which in the text (if they belong to it at all) is uncertain. Here at the end of the poem are three such fragments (vv. [40–2]) unknown to Abū 'Ikrimah, the transmitter of our text; they do not fit in anywhere. The first (v. [40]) runs thus:

'And they said to him—"Sit down, as one directed aright." He answered—"If my milch-camels are not restored, then I am not directed aright."'

This clearly refers either to the lad Khālid, or (more probably) to his father, when appealing to Zur'ah to return the camels, and belongs to a portion of the poem that has been lost.

The second [41] is entirely obscure:

'Do there go from the family of al-Waḥīd, and roam not about in every place, four (*fem.*) like modest women?'

The third [42] seems to mean:

'And the last time of my meeting with you was when ye were moistening lips from bowls of pure milk with your guests, [bowls] set upon frames [to keep them raised from the ground]'; or, perhaps, 'while ye reclined upon cushions'.

XVI

AL-MARRĀR SON OF MUNQIDH

For the poet see *ante*, No. XIV. The long piece which follows is really two separate poems, which by some accident have been handed down as one. The first poem extends from vv. 1 to 52, and the second from v. 53 to the end. Identical in metre and rhyme, they differ completely in subject and sentiment. The first poem is the poet's vindication of his freedom, and record of his achievements: from vv. 8 to 26 he describes his horse; from vv. 27 to 30 his camel, in comparison with which he draws a picture of a wild ass and his mates, vv. 31–7, which must have had some more verses, now lost, to complete it. Then follow passages (38–52) glorying in his prowess and generous deeds.

Ibn Qutaibah evidently knew the second poem as a separate piece, for he quotes (*Shi'r*, 439) v. 53 as the *first* verse of a *qaṣīdah* (though he carelessly says that it is about horses). This second piece is entirely given up to the description of women, first in general (vv. 57–61), and then of one lady beloved by the poet in particular. The features on which he dwells are interesting as showing how different in some respects are the Arab and European ideals of beauty.

I

(1) Strange, that Khaulah knows me not! or does she see in me an old man worn out with years—

(2) Time has clothed him with a white veil of hoariness, and his back is bent and bowed down?

(3) Yea, if thou seest hoary hair, yet am I a man still full of vigour for great and noble deeds, no bungler;

(4) Nor am I, O daughter of the tribe, one to grieve to-day for anything that has passed away and gone.

(5) Already have I tasted, of the various kinds of fortune, every kind that is fair and pleasant:

(6) Often have I dallied, glad of heart, with a gazelle with lustrous black eyes, inexperienced in love;

(7) And I have plunged into the midst of a meadow richly nourished by the rain, far from habitations, with its greenery watered by copious showers, full of flowers and lush growth,

(8) Mounted on a steed that takes long strides in his gallop, with flowing mane, fleet, of the strain of al-Munkadir:

(9) With the blaze in his forehead spreading downwards towards the nose, having stockings of white half-way up his leg, long in the front of the hoof, thick and strong in the pastern:

(10) Full-grown as to his teeth on one side when his mouth is looked into, and on the other side with his fourth-year tooth not yet shed:

(11) Of a bright yellowish bay when he bristles up his hair, and a dark bay when he does not bristle up.

(12) We send out the fire-wood gatherers if we go forth in the morning with him to hunt the ostrich or the wild ass.

(13) A horse that inclines much to one side when thou checkest him: but when he is let go, he is swift as a bird in flight.

(14) He rides down the pair of wild asses in their dust: he is quick and nimble when he makes his charge, unswerving:

(15) Then, if he is pulled up at the furthest limits of their run, [through impatience] he paws the ground with his fore-feet like the action of one who digs for water.

(16) He has full command of himself as soon as his first shortness of breath has passed: we stroke him down, but he will not be still, so eager is his heart.

(17) Already we have made trial of him in all circumstances, both when he was full-fed and fat, and when he was lean and spare after training;

(18) When on a day we drive him to full speed when he is fat, his running is like the kindling of firewood blazing up;

(19) And when we have taken down his fat and sweated him under blankets, then is he full of running after running, an unwearied galloper:

(20) He joins gallop to gallop, even as the long trailing rain-cloud sends battering down shower after shower.

(21) His pace when he ambles is like the running of the fox: when he is put to a gallop, he is like a fleet antelope.

(22) He rears up straight when thou startlest him: he is hardly to be bridled unless thou use force.

(23) As often as we go forth in the morning to hunt, it seems as though I were mounted on a falcon swooping on its prey,

(24) Or a light arrow sped from a bow of *shiryānah*-wood, which the archer has feathered with thin slips of the inner wing-feathers.

(25) Full of spirit is he—then, when thou hast quieted him down, tractable, gentle of temper, easy to control.

(26) Among the sires and dams from whom he counts his race were the strain of al-Aʿwaj, great gallopers and jumpers.

* * * * * * * * * *

(27) And oft-times there goes along briskly with me a she-camel of al-ʻĪd, easy of pace, bold of heart, ready to face anything:

(28) The trainer trained her, and then she was put aside [to get fat and become strong through not being ridden, to be put to use] to relieve care whensoever it might come upon me:

(29) A nine-year old, or it may be one year older: a barren she-camel—never has a single drop of milk been drawn from her.

(30) She puts between herself and the ground and the sharp flinty stones a pad hard, compact, its ring of hair not worn away.

(31) She is like a galloping wild ass in the Sandgrouse-Meadows, when he finds the water-holes and the open pools therein dried up—

(32) The mate of a company of slender-waisted she-asses with lean flanks—he fastens his teeth in their haunches and bites them hard.

(33) He tramples the dung [on the rich pasture] until he is stirred by a day of burning heat from the hand of the Twins,

(34) Blazing with heat—the upland plains are set on fire, and the cicada basks therein and fills the air with its din.

(35) The he-ass spends the day standing straight up on the top of a high hill, debating in his mind this course and that, as one who deliberates—

(36) Shall he take his mates to Sumnān and water them there, or shall he firmly resolve to visit the wells of Lughāṭ?

(37) [Thus reflecting,] he louses the she-asses with dishevelled manes, with their eyes fixed intently on the wildings whom they watch [as they graze quietly on the plain].

* * * * * * * * * *

(38) Yea, oft have I entered the portals [of palaces] without having to give bribes, and a King who is not hard-fisted has bestowed gifts on me.

(39) How many a man dost thou see who hates and envies me—anger burning in his breast has already given him a colic!

(40) And I stuffed back the anger within his ribs, so that he walks with a limping step like a ram that has a sinew twisted in his leg.

(41) He did me no hurt: but as for him, I had forced him to swallow gobbets of wrath seasoned with bitter aloes.

(42) Yea, as for him, that which is in his soul will not be healed, even as a vein gushing with blood cannot be stanched.

* * * * * * * * * *

(43) Many the man, mighty in his kingdom, who has threatened me, and warnings from him have reached me before I came to him—

(44) Choking with rage, his eyes kindle as he looks upon me, even as the eyes of a leopard kindle when he is angry;

(45) And he sees that before he can reach me—which he cannot do—he has to face the thorns of the tragacanth, sharp and strong.

(46) Of Khindif am I, of the purest of them in race, where the stock is best and most numerous;

(47) I am of the trunk of the tree of their foremost, and mine is the headship of them, and the greatness;

(48) Mine is the fire-stick which yields fire without fail, if the fire-stick of the mean fails or comes short.

(49) I am the one famed among their warriors for generous deeds, if the talk falls upon deeds;

(50) I acknowledge every rightful claim, and dispute it not; and my dogs are friendly and never bite:

(51) No, never seest thou dog of mine unfriendly: if there comes one wandering guideless in the night, he does not snarl;

(52) Many men arrive, but he treats none as a stranger, whether it be a slave seeking some boon, or a free man.

II

(53) Dost thou recognize the abode, or is it strange to thee—the spot between Tibrāk and the two rugged tracts of 'Abaqurr?

(54) The torrent has spread thereover the first of its floods, and the [winds] of late night and dawn have effaced it:

(55) They have smoothed it down one after the other until it has been levelled, through the months of summer, with earth swept [into hollows by the wind] and broken down from above [by the torrent];

(56) Just canst thou see faint traces almost swept away, like the letter *lām* in the writing of books.

(57) Once did we see there white women fair as statues: no scathe had they suffered from Time that brings all things to decay.

(58) They indulge themselves with sleep far into the day: surpassing are they in gentleness and kindness, with all modesty.

(59) They walk with short steps, their feet planted close together: they are plump and well-liking, like clouds high in the sky.

(60) They go from one to another's tent tripping daintily like the sandgrouse: they taste the sweet of life with no mixture of bitter.

(61) They obey not the censorious when he bids them sever themselves from me, so that in the violence of his reviling he nearly cuts his throat.

(62) And the longing of my heart, that which fills it with wonder, is a shape the fairest of all those that bind on the veil.

(63) There charms it in her the brilliant white complexion which delights the eye, and the long and abundant hair:

(64) The tiring-pin is lost in its massive coils, and when she lets it down at full length it sweeps the ground:

(65) It is curling, thick, set on a large head, falling on this side and that in tresses like the plaited strings of girths.

(66) Her white forehead is broad, and she is of those who surpass all other women in the whiteness of their brow.

(67) Her eyes are like those of an antelope that has stayed behind the herd with its fawn in the early autumn, that stretches its neck to crop the branches of the lote-tree and the acacia.

(68) And when she laughs, the parting of her lips discloses [a row of teeth] like camomile flowers, its whiteness set off by stibium, and marked with the lines of youth.

(69) If thou tastedst her mouth, thou wouldst liken it to honey mingled with chilly snow.

(70) Fair and smooth her cheek, long her neck: the nipples of her breasts stand out, not yet bruised;

(71) Blunt like the nose of an oryx, they thrust forward her shift, in the midst of a bosom plump, not wanting in flesh.

(72) Slender of waist is she, spare in the flank, but full below where the girdle goes round;

(73) Her hinder parts fill the shift she has donned for indoor service, like swelling hillocks of sand ranged one by another;

(74) And when she walks forth to visit her women-friends, she is scarcely able to reach them without becoming out of breath.

(75) As she goes, the flesh on her inner thighs on one side knocks against that on the other: she sways in her gait like the swaying of [a palm-tree] that is being rooted-up:

(76) She has to keep her legs apart when she comes towards thee: she is large in body, heavy in the hips, and sways hither and thither as she moves.

(77) Seventy *mithqāls* [of silver] are molten for her anklets, but when she puts them on by force, they are burst [by the plumpness of her leg].

(78) A good and loving mother reared her tenderly, and a father full of kindness that could deny her nothing.

(79) She has all things soft and pleasant in her life: life is cool to her, fenced round from harm.

(80) [Her feet] touch not the ground but there is spread for her to walk on a carpet to shield her from the dust;

(81) She treads upon silk, and treats it as of no value: long are her skirts of it, and she trails them behind her.

(82) And thou mayst see the costly linen sheets held of no account by her, [but cut to make] shifts which she puts on after other shifts [discarded].

(83) Then she sinks down upon her soft pile carpets, as a sand-hill sinks down when a pit has been dug beneath it.

(84) The perfume of ambergris and musk cleaves to her, and her skin is yellow [with saffron] like the raceme of the sugar-palm.

(87) If the perfume of musk were squeezed out of her sleeves, she would be nearly all squeezed away.

(85) The sleep which comes to her in the late afternoon as the sun inclines to setting is a drowsiness which seizes her like an intoxication;

(86) And the glowing heat of the forenoon overpowers her, so that she remains immovable like the young of an oryx benumbed on a cold day.

(88) Most lovely of shape is she when thou barest her body all but the two strings of pearls upon her breast and her bracelets:

(89) Yea, thou wouldst think that the sun hidden in her shift had suddenly shone forth from clouds that cleared away;

(90) Ay, the image of the sun itself is in her shape, as it glows at setting or at rising.

(91) She has left me neither alive, nor yet dead as a man who has come to his end and is at rest in the grave.

(92) Men ask—'Is his sickness a burning fever, or has a hidden phthisis laid hold of him?'

(93) She is my malady, even she, and my healing rests with her: she wills it not, and so is its coming hindered and barred.

(94) And if my brothers were to slay her in requital for my death, my avenger would gain his vengeance and attain his end.

(95) Never in all time will I forget her, so long as a turtle-dove calls upon her mate!

NOTES

(4) This verse implies that the poet is not deeply wounded by his Lady's neglect—a condition of mind quite different from that depicted in the second poem which has been joined on to this: see vv. 91–5 above.

(8) Al-Munkadir, name of a stallion, and so also al-Aʿwaj in v. 26.

(11) When he bristles up his hair, the under part, lighter in colour than the extremities of the hairs, is seen, and thus the effect is to change his colour from a dark to a light bay.

(12) The verse implies that the running-down of the quarry is so certain that gatherers of firewood, to roast the flesh of the slain beasts, are sent out in advance.

(13) Notice the alliteration in the Arabic. This grace of verse is late in appearing: it is not infrequent in al-Aʿshà, but rare in earlier poets. After the first century of Islam it becomes common.

(14) 'In their dust': *i.e.*, he overtakes them before they have had time to emerge from the dust-cloud raised by their galloping.

(18) 'Kindling', *ḍirām*, small sticks used to kindle a pile of larger logs. The galloping of horses is often compared to the burning of firewood or reeds, probably because of the crackling noise made by the fire.

(27) The best camels in Arabia come from Maharah or Mahrah, the tract between ʿUmān and Ḥadramaut, and al-ʿĪd is said to be the name of a tribe in this region. All good camels are called *Mahrī*, pl. *Mahārī*.

(29) Notice again that the fact that the she-camel has never borne a foal is one of the points in the panegyric: *cf. ante*, No. X, v. 13.

(31) 'The Sandgrouse Meadows', *Rauḍāt al-Qaṭà*, is the proper name of several places, more often called *Rauḍ al-Qaṭà*.

(33) The abundance of dung in the pasture argues its richness before the grass of the winter and spring has been dried up by the winds of summer, and consequently the vigour of the wild asses fed upon it. The heat is said to come from the constellation Gemini (as we say 'the dog-days' from the Dog-star, Sirius), because the period coincided with the heliacal rising of these stars. In the older verse *al-Jauzā'* always means Gemini, but by degrees it came to be applied to Orion (otherwise called *al-Jabbār*, 'the Giant'), and this is its modern use: the name is possibly a metathesis of *az-Zaujā*, from *zauj* (Greek ζεῦγος, through the Syriac), 'a pair'.

(35) Compare the second hemistich, in its use of *qasama*, 'divide', applied to the mind, with Vergil's (*Aen.* iv. 285) *animum nunc huc celerem nunc dividit illuc* ('This way and that dividing the swift mind'—Tennyson).

(37) In all these pictures of the wild ass and his mate or mates, the animals, after the drying-up of the pasture, are said to pass the day on some rising ground which commands an extensive view, so as not to be surprised by enemies, and to wait for the going down of the sun before they make for the water. This tedious time is whiled away, as the quotations cited by the scholiast tell us, by them in lousing one another. The she-asses look on at the other wild creatures pasturing in the plain with envy, but the male does not allow them to do the like.

Here there is evidently a *lacuna*: the picture of the wild asses should be completed by their descent to the spring, the attack of the hunter, and the escape of the asses at the top of their speed, which is the point of comparison with the poet's camel: see, *e.g.*, No. IX, *ante*, vv. 9–19.

(41) 'Bitter aloes': this rendering of *bi-ṣabin wa-ṣabir* omits the word *ṣāb*, which is said to be the bitter juice of some plant or tree, variously described by lexicographers. *Ṣabir* or *ṣibr* is aloes (*Aloë socotrina*): of the *ṣāb* all that is known is that it is a milky juice of an acrid character, the

smallest drop of which is said to cause a burning sensation when injected into the eye. One thinks of the *'ushar*, *Calotropis gigantea*, but the juice of this is too well known by other names.

(42) The translation adopts the reading *yarqa'u* given in the scholion as the alternative to the second *yabra'u*.

(46) Khindif is the name by which the ancestress of the great tribe of Tamīm (and also of the confederate tribes called the Ribāb) was known. It is said by the genealogists to be a nickname of Lailā wife of al-Yās son of Muḍar (father of Ṭābikhah, father of Udd, father of Murr, father of Tamīm).

(47) The tree of which the poet claims to come of the trunk is called *an-nab'ah*, a tree growing in the mountains of which the best bows are made, and also arrows from its branches.

(48) This verse contains a proverbial phrase. The Arabs procured fire by friction, twirling rapidly a stick called *zand* in a hole or notch in a lower stick called *zandah*. Consequently, of a generous man (and also of one praised for other good qualities) it is said, 'He gets fire from his fire-stick', while of a niggardly and mean man the contrary phrase is used.

(53) It seems evident that 'Abaqurr in this verse is a real place, as much as is Tibrāk with which it is yoked: but the geographers and etymologists will have it that it stands for 'Abqar, with its form modified to suit the necessities of the verse, and that this 'Abqar is a fabulous land, spoken of by Zuhair and other poets as inhabited by the *Jinn* (see Yāqūt iii. 606, Bakrī 643, and Lane, *s. v.* *'abqarī*).

(54) The word 'winds' is, as noted in the text, supplied by conjecture. We might also read 'rains', but as the element of water is furnished by 'torrent', *sail*, it seems best to take *madāliju bukur* as referring to winds; *cf.* Imra' al-Qais, *Mu'all.* 2; wind is also implied as an agent by the word *sāfin* in v. 55.

(56) Note the use of *waḥyun* in its original old sense of 'writing': so also (pl.) in Labīd, *Mu'all.* 2. In the Qur'ān it is used in the sense of 'inspiration'. Observe also the unfamiliarity with which the alphabet is treated. Our poet probably could not write: his contemporary Ghailān Dhu-r-Rummah, also a Beduin, had to conceal his acquaintance with that art, which was not thought appropriate to a nomad.

(57) Women 'like statues', *mithla-d-dumà*, is a stock phrase of the poets, from Imra' al-Qais onwards: so also a horse is praised, in 'Abīd xi. 28, for being 'like a picture', *ka-t-timthāli*: these similes from works of art probably came into use from contact with Greek civilization in Syria.

(58) The poets ascribe to the ladies whom they draw for us the habit of sleeping far into the day, to indicate that they do no household or menial work, but are of station too high to be put to labour: see Imra' al-Qais, *Mu'all.* 37; *cf.* also vv. 85 and 86 below.

(65) The translation is not strictly literal: *ja'dah* and *far'ā* are epithets of the woman, who is also the agent to *tafruqu*.

(68) The Arab women used to rub, or sprinkle, *stibium*, *ithmid*, the Greek *στίμμι*, *στίμμιδα* (antimony trisulphide), on their gums in order to set off the whiteness of their teeth; the same substance is used to paint round the eyes under the name *kuḥl*: for a parallel see Ṭarafah, *Mu'all.* 8, 9. 'The lines of youth', *ushur*, are explained as certain markings in the teeth which are only found in the case of young persons: or as a serration, or sharpness in the points, of the teeth peculiar to the young.

(76) This verse seems to be a doublet of v. 75; in the latter the word 'palm-tree' is supplied from the Qur'ānic phrase quoted in the note, where the word *munqa'ir* is also found: the poet may have had it in his mind.

(77) *Mithqāl* is the name of a weight equal to a *dirham* and a half.

(82) 'Held of no account', *mawādi'*, plural of *mīda'*, literally, 'used as wrappers for other clothes' more precious: here, however, though treated lightly, they are put to other use, viz. to cut up into shifts. The phrase may also be rendered—'used as wrappers for shifts which she puts on after other shifts [discarded]', taking *mawādi'a* as governing the accusative *shu'uran*.

(84) Saffron is used in the East as a perfume, and women rub their bosoms with it. So also among the Hebrews (Canticles iv. 14). It was an ingredient in the perfumes called *malāb*, abīr, and *khalūq*.

(87) It seems best to transpose this verse to the place where I have put it, so that the mentions of musk may be kept together. The verse, of course, means that the woman is nearly all musk herself.

(86) Instead of *waqdatuhā*, 'its glowing heat', Aḥmad reads *raqdatuhā*, 'sleep [during the forenoon]', which seems better, both because sleep in this part of the day is ascribed to daintily-bred women (note to v. 58 above), and also because the greatest heat of the day is not in the forenoon, but about three o'clock *p.m.*, before the sun begins to sink to setting.

(94) *I.e.*, if I were to die of love for her, she would be guilty of my death, and the duty of retaliation, by slaying her, would be laid upon my brothers.

(95) The word *sāqu-ḥurr* is generally explained as the male of the *qamārī* (sing. *qumrīyah*) or ringed turtle-doves: see 'Abīd xix. 6; it is probably an imitation of the ring-dove's cry. The pains of the lover are stirred as often as he hears the sound (Canticles ii. 12).

XVII

YAZID SON OF ḌIRĀR, CALLED MUZARRID

For the poet see No. XV *ante*. The poem is attributed by many authorities to Muzarrid's brother Jaz'. It is a piece characterized by many brilliant examples of the poetic art; beyond the exhibition of skill in handling its themes it has no special object in view. The amatory prelude (vv. 1–11) has much beauty: then follows the description of the poet's horse (vv. 16–27) and mare (vv. 28–37): he next turns to his armour and arms—his mail-coat (vv. 38–41), coif and helmet (vv. 42, 43), shield (v. 44), sword (vv. 44–9), and spear (vv. 50–2). Then comes a challenge to his enemies to contend with him in satire (vv. 53–62), and the poem ends with a striking picture of a miserably poor hunter, with his foolish wife and his boys (vv. 63–74), thrown in as a poetic exercise.

(1) My heart is cured of its passion for Salmà, and the railing women are tired of their admonitions: yet hardly did the love of Salmà drop away—no easy thing was it to unlove her!

(2) [She held] my heart until the foolishness of my youth had flown away, and until the beginnings of hoariness invaded my head and spread thereon;

(3) The juice of *ḥinnā* dyes it red, but below the dyed hair are silvery shoots sprouting upwards like the white points of *thaghām*.

(4) No welcome to grey hairs! a fore-runner are they of One that comes later: when He knocks, no doorkeeper can bar his entrance.

(5) Rich rainfall keep green the prime of Youth! a trusty brother was he in the days gone by, the time of my folly,

(6) When I sported with Salmà: ah! sweet was her speech to him that sought her—he had but to ask her bounty, and she freely gave.

(7) White and fair, in her was lightness to him who tried her wit, and playfulness to occupy the heart of him who made that his end—

(8) Those nights when she tempted the staid to folly with her dainty wiles, and her walk with a dragging step, and a twist that enticed the gaze;

(9) And her eyes like those of an oryx, among a herd whose pasture is the meadows where heavy rain-showers have fallen by night,

(10) And her hair intensely black with luxuriant tresses, resembling the black snakes of Rammān, the lithe and long.

(11) She steps with [a pair of legs smooth and soft like] two stems of papyrus, fed by sweet water and springs bubbling up among the roots of trees.

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(12) What man soever there be whose hands are empty of weapons, whose place, when War bares her teeth, is obscure and mean,

(13) Of me at least the warriors of Dhubyān know that I am their knight who protects their folk, the champion of my tribe,

(14) And that I repel the captain of the enemy, full of ardour though he be, and that I bring back from the fight my spear after it has been plied with blood to drink time after time.

(15) And I have for use, what time War, stirred up again and again, becomes pregnant with mischief, and desperate affairs manifest their beginnings,

(16) A horse long in the back, which has almost gone wholly into powerful withers, full of spirit at the goal and when called upon time after time for speed, perfect in shape and make,

(17) With a loud trilling neigh, of the stock of aṣ-Ṣariḥ: his voice is like the reed-pipes of a party of revellers to which timbrels with bells attached make answer.

(18) When he is seen with the rider mounted, men say—'A hunter's falcon!': when he is led by a groom, there is in his walk an even smoothness;

(19) Thou wouldst say, when thou seest him standing at rest—'The framework of a tent upon a rising ground, or a wolf standing up to gaze around':

(20) One that stands out conspicuous from a crowd of other horses, and the safest of towers of defence, what time only steeds of race can bring safety from pursuit;

(21) A darter-forth to goals: and if he chase a herd of wild asses, he leaves them like a troop of camels which have all been slaughtered by a man boasting against another.

(22) He seems to be gazing upwards with eyes intent, as though he had perceived some object of fear, and were striving to catch sound of it with his ear.

(23) What time thou seest the other horses, after a long day spent in quick travel, with their eyes sunken deep, like clefts in a mountain where water lodges,

(24) And after that I have worn away his flesh by constant work, so that his ribs show like palm-leaves laid side by side for a mat, which the weaving women part one from another,

(25) Even then he looks on galloping and trotting as a duty laid upon him as he speeds along, though already [from exhaustion] his flanks cleave to his back.

(26) His ribs are bent round, and the muscles thereon resemble arrows pared down by an arrow-maker skilful with his hands.

(27) Hard are his hoof-rims, so that he cares not, when he gallops, whether there lie before him a plain of soft even sand, or a tract of flint and stones.

(28) [And I have, too,] a mare long of body, short of hair, whose spirit is unfailing, compactly and firmly built, [slender] as a staff, that has borne no foal,

(29) A bay, with her back strongly-knit: aṣ-Ṣarīḥ and Jāfil[, her sires,] have lifted her line to the best of strains.

(30) She is one of those steeds of race that stretch themselves fully in their gallop, springing and light of foot, pressing on in her eagerness: her longing is the far-extending desert, plain giving into plain.

(31) She turns her cheeks briskly to right and left, though her gallop has lasted long, as an adversary vehement in his contention casts his hands this way and that.

(32) Her noble endurance, and her impetuosity in which is no flagging, carry her to the front of the dash of the galloping steeds;

(33) And if that which was withheld of the reins is restored to her, she lets herself go at full speed like the darting flight of a sandgrouse which hawks pursue.

(34) A mare kept always close to the tent, never has she been bestridden except for a foray, nor have ever foals tugged at her teats.

(35) When she has been fined down by training, she is like a young gazelle fed on *ḥullab*, with her muscles and upper parts firmly knit, and her lower limbs made nimble and light.

(36) And in truth she has ever been to me a precious possession, born and brought up in our tents: of all possessions that which has been born and bred with one's people is the most precious;

(37) And I will keep her as my own so long as there is a presser for the olive, and so long as a man, barefoot or shod, wanders on the face of the earth.

(38) [Yea, and I have] also a coat of mail flowing down over the body, wide-extending, of the make of the Tubba's, held together with firm pins, from which the broad-headed long arrows fall away in disgust [because they cannot pierce it]:

(39) Glittering scales like the back of a fish—no lance has any effect on it, much less those wretched little shafts that strive to penetrate it;

(40) White is it, marked with streaks of brass-work, with its rows of scales closely set: rings it has, which extend [in the sleeves] beyond the fingers.

(41) Its fame is widely spread abroad, and fingers are crooked to point it out, when on a day of mustering for defence the tribes are gathered together.

(42) And [I have] a coif of mail hanging down from a Ḥimyarite helmet glistening in the sun, from which stones fly shattered into small pieces:

(43) The rays of the sun on its sides send forth a radiance like the lamps of hermits, brightly kindled on candlesticks [to guide the wayfarer].

(44) And a shield [I have], that looks like the sun in the dust-cloud of the dark day [of battle], and a glittering sword, that cuts straight through the thing it strikes;

(45) Of the best and purest of steel, its edge never ceases to be keen: ancient generations forged and fashioned it:

(46) A smooth blade of India—when its edge is raised to smite the tops of the helms, the shoulders beneath are not safe from its stroke;

(47) When he that wields it rushes towards his foe, already has he addressed to it this word—'May all blades be thy ransom!

(48) 'Art thou not of finest temper? The topmost crests [of the helmets] cannot stop thee, and thou fallest not short however far be the stroke for the hand that wields thee.'

(49) —A sword that makes no sound when it is drawn forth from its sheath: its surface has been polished and cleared of all rust by the armourers.

(50) And [I have] a spear even and regular in its internodes, as though a stream of oil, flowing continuously, covered it:

(51) Solid all through—when it is shaken, a vibration runs through its upper parts, as a serpent of the sands wriggles when he is making for a place of refuge:

(52) A point it has, whose keen edges pierce everything, slender and thin like the new moon that shines amid the blackness of night.

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(53) Enough of this!—What thinkest thou of the mind of a company from whom have reached me insulting and violent words?

(54) They snap at my honour behind my back: but before they get at it there is for their nibbling a wide space to be eaten through!

(55) [They attack me] notwithstanding that I have had experience [in such things], when my side was found to be solid and hard, and he with whom I contended in shooting the arrows [of satire] was made to bark at me in discomfiture and terror;

(56) And I have passed the point of forty years [and reached my prime], and my spear is found always to be without a rival to meet it in strife.

(57) Yea, verily they know from of old that when the contest becomes severe, I interpose therein [as a master] skilled to deal with it.

(58) I warrant to him with whom I contend that my words shall be so striking that the night-traveller shall sing them as he fares along, and the caravans be urged forward by them on their road;

(59) Well remembered are they, cast forth with multitudes to bear them about: their sound is gone forth in full sunshine into every land;

(60) They are repeated again and again, and only increase in brilliancy, when the diligent lips of men test my verse by repetition.

(61) And he whom I attack with a couplet, it sticks to him and is conspicuous like a mole on his face—and there is nothing that can wash out a mole!

(62) Thus is my requital for the gifts men bring; and if I speak, the sea is not exhausted, nor is my voice hoarse with too much use.

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(63) Turn then thy shaping of verse, if indeed thou art copious in song—and in sooth the copious in song knows how to say whatsoever he wills—

(64) To the picturing of a man of Ṣubāḥ who has suffered long from distress: arrows has he of the make of ar-Raqam, and a yellow [bow of *nab'*-wood] with all the sap dried out of it;

(65) These are all that remain to him out of that which he shaped with his knife—and a few dogs on whose necks the chains tinkle as they move to and fro—

(66) Blackey, the Hunter's Tip-cat, Long-body, Slim, Wolf, and the Gripper,

(67) The offspring of two hounds of Seleucia that were his livelihood—but they died, and his frame dwindled to nothing, sunk as he was in misery;

(68) He made up his mind, when they died, to hunger and disappointment: but his Demon said to him—'Thou hast the charge of a household to meet!'

(69) So he went about among his fellows, begging from them the means to live: but returned home with all his prayers encountering nought but stubborn rock,

(70) To his boys lean as arrows without heads, and a foolish gad-about wife—and the worst of wives are those that have no sense!

(71) And he said to her—'Hast thou anything to eat? As for me, I have nought to do but to curse mankind to thee—may thy mother lose all her sons!'

(72) She answered him—'Yea, this well and its water, and a bit of skin a year old, shrivelled and dried up.'

(73) Then, when he had eaten all he could of the meat she offered, and he lay at even utterly worn out, filled with anxiety that was no vain thing,

(74) He drew over him, seeking sleep, the skirt of his mantle, but the tumult of cares within kept slumber far from his eyes!

NOTES

(1) For Salmà there is the alternative reading Rayyà: Salmà is the name of the lady in Muzarrid's other poem, No. XV.

(3) *Ḥinnā*, here called by the rarer name *yarannā*, is *Lawsonia inermis*, the Indian *mĕṅhdī* or *mĕṅdhī*: the powdered leaves, beaten up with water into a paste, are used to dye the hair and beard red. *Thaghām*, some plant having tomentose shoots, possibly a species of *artemisia* or *edelweiss*, to which white hair is compared.

(4) 'A forerunner to one that comes later': *wafd* means a deputation sent to represent a tribe before a ruler or victorious adversary: the 'one that comes later' is, of course, Death.

(11) The comparison of women's legs to papyrus stems meets us in the oldest poetry: see Imra' al-Qais, *Mu'all.* 36, and 'Abīd, *Dīwān*, xii. 6. The papyrus is represented as growing in the moist ground about the runnels irrigating gardens of date-palms. Theophrastus notes that it grew in Syria, and Ṭarafah mentions (*Mu'all.* 30) 'Syrian paper', *qirṭās ash-Sha'āmī*, to which he likens the cheek of a camel.

(14) 'Captain of the enemy', *al-kabsh*, literally, 'ram'; the word is frequently used for a leader and chief.

(15) 'Desperate affairs', *al-khuṭūbu-z-zalāzilu*; *zalāzil* is pl. of *zalzalah*, 'earthquake'.

(16) For *ṭuwālu-l-qarā*, 'long in the back', there is a *v. l.* *qaṣīru-l-qarā*, 'short in the back': according to al-Aṣma'ī a well-bred horse should be short, not long, in the back, but long below, in the belly.

(17) The Arabs attached much importance to a horse having a loud and clear neigh; the sound called *jushshah* is explained here as a combination of the music of reed-pipes, *mazāmīr*, pl. of *mizmār*, and of the little bells, *jalājil*, pl. of *juljul*, inserted in the raised border of a timbrel, such as would be heard from the musicians at a drinking-party.

(18) 'An even smoothness', *tasātul*, one foot succeeding another in its step without any disturbance of regularity.

(19) 'The frame-work of a tent'; *khibā'* here seems to mean a booth built of boughs, *khaimah*, rather than the ordinary Arab tent, *bait*, of hair-cloth stretched on poles. There is an alternative reading *khayāl*, which would mean a scare-wolf,—a human figure or something like it, dressed in clothes, set up on a rising ground.

(21) The word for troop of camels here is *dhaud*, which means a number between three and ten. 'A man boasting against another', *mukhāyil*, means a man who, to show his generosity, slaughters one camel after another, to prove himself better than his competitor.

(25) 'A duty', literally 'a vow', *nadhr*.

(31) Compare No. VI, v. 5, which is here rightly interpreted in the scholion.

(33) The rendering follows Marzūqī's scholion rather than that of the text: *faḍlu-l-'ināni* is that portion of the reins which is gathered up in the rider's hand; when it is let go (when she 'is given the rein') she darts off at full speed.

(35) *Ḥullab*, a pasture-plant which is said to remain green even through the heats of summer. The translation adopts Aḥmad's reading, *khaffa-l-asāfilu*, instead of the text *shudda-l-asāfilu*.

(37) 'So long as there is a presser for the olive', *i. e.*, for ever: the phrase is a striking one in the poetry of a Beduin, evidently borrowed from experience in Syria.

(38) 'Of the make of the Tubba's': see *ante*, No. X, note to v. 35.

(39) No lance can pierce the mail-coat, and of course not these contemptible little arrows: *ḥidhā'*, singular *ḥudhwah*, are said to be arrows without a point, or with a date-stone in place of one, with which children play.

(41) 'Its fame is widely spread abroad', *mushahharatun*: the word may also mean 'conspicuous to the eye'.

(42) A coif, *tasbighah* or *mighfar*, is a piece of mail hanging down from the helmet to protect the neck. The Ḥimyarite helmet, *tarkah* (a Persian loan-word), has no crest like the *qaunas* (κῶνος), the Greek or Roman helmet with a peak to it.

(43) The hermit, *rāhib* (the word is also used for a Christian priest or monk), is a notable figure in the old poetry, generally mentioned in connexion with the exhibition of a light at night to guide the wanderer on his way (Imra' al-Qais, *Mu'all.* 72). These hermits probably dwelt for the most part in the Syrian desert, where their cells still survive.

(47) This picture, of the warrior propitiating his sword before going into action, recalls similar propitiations of weapons, tools, pens, &c., which may be seen to this day in India.*

(51) 'Serpent of the sands', *thu'bān ar-rimāl*; Aḥmad gives the *v. l. thu'bān al-'arīm*, 'serpent of the cultivated places of seed-produce'.

(52) 'A point', *fāriṭ*, literally, 'a fore-runner'.

(54) The first word of this verse is doubtful, but the general sense is plain: see the note in the original text.

(57) 'Contest', literally 'race', *jirā'*.

(58–61) Here again we have an interesting passage showing how the compositions of the poets were spread: the nightly traveller sings them to beguile the way, the caravan-driver sings them to encourage his camels, and the drawer of water sings them at his work. Naturally, poems of satire had the greatest vogue.

(62) 'The sea is not exhausted', *i. e.*, I have an inexhaustible stock of poetical material at my command.

(63) Here we have a clear example of the use of the word *qariḍ* for descriptive and pictorial poetry. See 'Abīd xxiii. 9. Goldziher thought its original meaning was panegyric, but that is evidently not the case here, where it is applied to the picturing, *na't*, of a hunter sunk in poverty.

(64) Ṣubāḥ is said to have been a family in the tribe of Ḍabbah; ar-Raqam is alleged to be the name of an arrow-maker; for *nab'*-wood, see *ante*, note to No. XVI, v. 47.

(65) I have adopted the reading *taṣalṣalu* instead of the text *taqalqalu*.

(66) These are all proper names of dogs, which I have attempted to translate. The originals are *Suḥām*, *Miqlā'u-l-qanīṣ*, *Salhab*, *Jadlā'*, *as-Sirḥān* and *al-Mutanāwil*. *Miqlā'* is the stick with which tip-cat is played, *qulah* being the name of the small piece of wood which is tipped up and struck: see 'Amr b. Kulthūm, *Mu'all.* 90, with Tibrīzī's note.

(67) Here observe that *banāt* is used for the offspring of animals irrespective of sex: see *ante*, note to No. V, v. 13. Hounds used for hunting are still called *Salūqī*, from some one of the various cities named after the founder of the Seleucid dynasty—probably that on the Tigris incorporated in the Persian capital al-Madā'in.

(68) 'His Demon', *ash-Shaiṭān*, not necessarily the Devil, but rather a familiar spirit, *genius*.

(69) 'His prayers encountered stubborn rock', *akdat 'alaihi-l-masā'ilu*: *akdā* is the word used of well-digging, when one arrives at the *kudyah* or solid rock without finding water.

(73) The translation adopts the reading *ṭa'āmihā*.

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* Prof. Bevan refers to Habakkuk i. 16 for a similar propitiation in Jewry of implements of livelihood.

XVIII

'ABD-ALLĀH SON OF SALIMAH, OF GHĀMID

THE name of the poet's father is variously given as Salimah, Salīmah, and Salīm. Nothing is recorded as to his age and history. His tribe was a division of the great Yamanic group called al-Azd, widely spread over the Arabian peninsula. The section to which Ghāmid belonged was called Azd Shanū'ah. Ghāmid's country was the northern portion of the Sarāt, or meridional chain of the Yaman; it had Daus to the north of it, and 'Anz to the south, both divisions of the Azd; then followed northwards Fahm and 'Adwān, Ma'addic stocks. The country of these sections of the Azd was to the south of aṭ-Ṭā'if, in the tract known in modern times as 'Asīr.

The two poems which follow are mere fragments, and the verses which have survived only a small part of those of which the pieces originally consisted. They bear no indication of date, but probably belong to the pre-islamic age. The sequence of ideas is conventional, and needs no special elucidation.

(1) Alas! Janūb has cut the ties that bound her to us; and we have come away to the uplands, while she has gone down to Qaḍīb.

(2) And never saw I any like the Daughter of Abū Wafā on that morning of the shingly plain of Thajr—nay, I sin not in what I say!

(3) And never saw I her like in Unaifu-Far'in: [if any man can prove me wrong,] I promise to pay a camel whose blood shall be spilt in sacrifice;

(4) And never saw I her like in the rugged black hills of Lubn—noble birth and sweetness set off her beauty:

(5) Notwithstanding that she said of me in jest—'O people, is he mad? he was born only the other day!'

(6) Well, and if I am old, there are others about me as old as I; and Janūb's time of life is only beginning, fresh and young.

(11) And if my locks are growing grey, why then, 'tis time; and the end of all that are young is that they grow grey with eld;

(12) But Janūb—her fresh and sappy branch is fair as the streamers of summer cloud at sunset.

(7) And if I am old, yet I swear a solemn oath that never shall leave my shoulder a blade of polished steel.

(8) And many the man of lofty looks, nourished in plenty and sprung from a great tribe—yea, many were his people and dreaded—

(9) Have I encountered, and taken my vengeance of him and delayed not, what time men's sides were locked together in angry conflict;

(10) And but for that which I make him gulp down openly [of anger and disgust], there should appear in his face scars due to me.

(13) And many the fleet camel have I urged along a road whereof the white track was like strips of linen;

(14) When other beasts flag, she presses keenly on, throwing out her fore-legs, increasing in swiftness the more she is tried, ever unwearied.

(15) And many the short-haired steed, like a staff in slenderness, of the strain of Ṣā'id—the lean muscles of his back adorn his spine—

(16) Have I launched against the swift shy wild asses, whose meadows are enclosed between low hills of clay and lava crags;

(17) And I have left my spear[, after having pierced with it the quarry,] red as though its knots had been anointed with *'abīr*, and were still moist therewith.

(18) And many the kinsman and the cheerful witty companion have I succoured with my bounty, what time his comrades [through stress of dearth] failed him:

(19) Yea, the loss of my herds by murrain or a year of no rain has never weakened the strength of my arm in helping those in distress.

NOTES

(1) Qaḍīb, a valley in Najd. Notice the idiomatic *māla bihā Qaḍību*, 'Qaḍīb inclined downwards with her'. The poet's tribe dwelt in the high mountainous country of the Sarāt, overlooking the Tihāmah westwards and the plateau of Najd eastwards.

(2) 'The Daughter of Abū Wafā' is, of course, Janūb.

(3) *Mudharra'atun khaḍību* literally means 'a camel whose blood, when it is slaughtered by cutting the throat, streams over its forelegs and dyes them red'.

(5) 'He was born only the other day', *mansha'u dhā qarību*: *i.e.*, 'he is a mere boy': said in jest of his foolish conduct, whereas the poet is really an old man, as the next verse shows.

(12) This verse and the preceding must be transposed to the place where they stand in the translation. Marzūqī has done this with v. 11, but not v. 12, which evidently goes with it. Notice 'her fresh and sappy branch' as a figure for youth. Some lost folk-lore lies hid in the word for 'streamers of summer cloud', *Banātu Makhrin*: the scholiast gives us no information.

(7) 'A solemn oath', *bi-aṭīri 'iṣrin*, lit. 'an oath or obligation which it would be a crime to break'. 'Polished', *khashīb*, is one of those words which carry opposite meanings, for it is also used for steel before it is polished. The sword is suspended by a belt from the shoulder, crossing the breast.

(9) As the next verse shows, the encounter referred to here is a contest of satire, not of physical violence.

(15) Ṣā'id, name of a stallion; a horse extended at full gallop is often compared to a staff (*hirāwah*) or the shaft of a spear (*qanāh*), and is praised for the leanness brought about by training: see *ante*, No. VII, v. 6.

(17) *'Abīr*, a red perfume in the nature of an unguent, of which saffron is the principal ingredient.

XIX

'ABD-ALLĀH SON OF SALIMAH, OF GHĀMID

SEE No. XVIII for the poet. This piece is even more fragmentary than the preceding. The name of the woman celebrated in the amatory prelude has been lost; there is evidently a large *lacuna* between vv. 4 and 5, and another between vv. 10 and 11.

(1) Whose remnants of dwellings are these in Taula' and there in Yabūs? Yea, and the white plain of Raiṭah has now no inhabitant;

(2) The play thereon of the grinding winds has made them dim and doubtful, even like the [faded] tracery which is being renewed on a woman's arm and brought back again;

(3) The drawing thereover of the skirts of the burying winds in their obliterated courts is like the sweeping-by of the skirt of a bride.

(4) Turn then from them—since she is far away—on a fleet she-camel lean and spare like the wood of a bow, no biter.

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(5) Yea, and oft-times have I gone forth in the morning to the chase, mounted on a long-bodied steed spare like a palm-trunk growing in the midst of a garden,

(6) With knees and hocks close together, narrow in the upper part of the chest, broad in the lower part, strongly-knit in the close-set vertebrae of the back;

(7) The points of hair upon him are covered as it were with silver, and the first drops of sweat upon him are never dry;

(8) He seems to thee like a wild-ass afraid [of the hunters], standing up to scan the distance on a high watching-place, [with the beads of sweat upon him] like streaks shaped as an acacia-pod, or like strings of pearls,

(9) [Pods growing] on trees that break forth with new green in the month of Ṣafar, with shoots bursting with leaves, not yellow [as in autumn].

(10) And I reined him in, and it seemed as though the middle of his breast and the flat of his forehead, [from the blood thereon of the slain quarry,] were the pounding-stone of a bride [covered with perfume of saffron].

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(11) And oft-times have I companied with a hot-tempered companion, with the fellowship of a man experienced and patient in bearing annoyances, skilful in dealing with them;

(12) And oft-times I return the thrust of him that plagues me with a shoulder hard in its sudden attack, difficult to withstand, full of mischief;

(13) And oft-times I am soft and gentle to him who seeks of me a favour, and oft-times I requite with the like those who strive after my hurt;

(14) And oft-times I physic the disease of those smitten with mange, applying thereto a lotion that overcomes the most dainty of those I treat.

NOTES

(4) This is but the first verse of a description which has been lost, and may have extended over several verses.

(6) The poet uses, for his horse, a word, *thafināt*, which properly belongs to the anatomy of a camel: see *ante*, No. VIII, note to v. 29.

(7) The appearance of clear drops of sweat at the ends of his hair is a sign of the cleanness and delicacy of his skin,—one of the points of a horse: for these see the scholion to v. 6.

(8) The second hemistich of this verse is difficult: it may refer to drops of sweat, as rendered, or possibly to ornaments of beads strung as an amulet round the horse's neck. The want of connexion with the preceding verse seems to point to some *lacuna*. The pod of an acacia is like a string of beads, and is usually curved, not straight.

(9) The month of Ṣafar, in the old calendar before the coming of Islam, originally fell at the beginning of the cold season. It is the second of the year, next after al-Muḥarram, and was distributed between December and January: see Lane, p. 1254. Like all the other months, it had fallen back by six months from its original place at the time of the Hijrah; and, since the abolition of the intercalation, by which it was attempted to keep the lunar generally in accordance with the solar year, has ceased to have any relation to the seasons.

(10) The Arabs were accustomed to mark the foreheads and breasts of their horses with the blood of their slain quarry: see Imra' al-Qais, *Mu'all.* 63. The simile of a bride's pounding-stone, on which she mixes perfumes, is apparently borrowed from Imra' al-Qais, *Mu'all.* 62, but the connexion is there different.

(14) Here again the reference is to a contest of satire. The 'lotion' is composed of urine, boiled with burnt hide and the bark of certain species of trees, used as a remedy for camels' mange. Compare *ante*, No. XV, v. 25. *Niṭṭīs* may be rendered 'skilful, subtle', as well as 'dainty'; but the latter appears to me to suit the passage best.

XX

ASH-SHANFARÀ OF AZD

The author of the following poem is one of the most interesting figures in ancient Arabia. If the great *Lāmīyah*, or *l*-poem, which goes by his name (which is mentioned in it, v. 43, as that of the author) is really his work,* he has produced two masterpieces, one the picture which he draws here of the Arab woman, and the other the figure in the *Lāmīyah* of the lonely desert warrior, which have certainly not been surpassed by any other poet of his nation. The poem before us, having been chosen by al-Mufaḍḍal (died 164 H.), who was a contemporary of Ḥammād and Khalaf, the two persons (both of Persian descent) most notorious for fabricating ancient poems, and an earnest opponent of their forgeries, may, I believe, be relied upon as genuine: Al-Aṣma'ī's († 217) opinion of it will be found in the note to v. 11.

Of ash-Shanfarà himself we know little beyond what his surviving poems tell us. The stories about him do not always agree closely with the poems, and have rather the appearance of popular tales, such as early grew up round heroic figures of the pagan time, than of genuine traditions. They are related chiefly by Abu 'Amr ash-Shaibānī (died 205, 206, or 213), apparently on the authority of al-Mu'arrij as-Sadūsī, a man who also supplied Abū 'Ubaidah with information. Al-Mu'arrij had them from 'Abdallah b. Hishām an-Namarī. It is certain that the poet belonged to a stock of the Yamanite tribe called al-Azd, and probably (see note to v. 28) to the section of it called al-Ḥijr. His father's name is not mentioned, although according to a verse attributed to him (*Aghānī*, xxi. 134[22]) he claimed to be of noble parentage on the side of both father and mother. This seems unlikely; probably he had African (negro or Abyssinian) blood in his veins: one of the interpretations given of his name is that it means 'thick-lipped'. It is certain that for some reason he left his own tribe and lived in that of Fahm, where Ta'abbaṭa Sharrà was his friend and companion in his daring expeditions carried out on foot. It is also certain that he pursued a blood-feud with another branch of the Azd, Salāmān b. Mufrij; and it is probable that he met his death in the course of his attacks on that tribe. In the legend it is said † that the ambush in which he was taken prisoner was laid by Asīd (or Usaid) *al-Ghāmidī*, which perhaps accounts for the insertion of our poem in the collection next to Nos. XVIII and XIX by another man of Ghāmid: other versions of the story call Asīd a Salāmānī or Salāmī. The three striking verses contained in the Ḥamāsah (pp. 242–3), which are said to have been uttered by him

* The *Lāmīyah* is ascribed by some (BDuraid [† 321] is the authority quoted by al-Qālī, *Amālī*, i. 157) to Abū Muḥriz Khalaf al-Aḥmar, a man of Persian descent from Farghānah (died about 180). He certainly had an unrivalled knowledge of ancient Arabic poetry; but it seems very improbable that he had the genius and minute realization of local detail which the *Lāmīyah* exhibits, and which have attracted to it a crowd of commentators, of whom al-Mubarrad († 286), at-Tibrīzī († 502), and az-Zamakhsharī († 538) are the chief.

† See text, p. 198[10].

when a prisoner and about to die, are in manifest conflict with the story in connexion with which they are handed down. In them he calls himself 'one delivered up to destruction (by his tribe) for his crimes', *mubsalan bi-l-jarā'iri.* Similarly, in the *Lāmīyah* (v. 44) he speaks of himself as 'driven into exile by his crimes' (or 'pursued by the Furies on account of them'), *ṭarīdu jināyātin*: in our poem also (vv. 31–2) he looks forward to dying a lonely death, with no mourners of his family about him. From these passages it would seem that he was originally driven out from his own stock on account of some deed of violence which they were unable to condone, or to pay for by way of bloodwit. He then joined, as a tribeless man (*khalī'*), the stock of Fahm, and became the friend of Ta'abbaṭa Sharrà. On his death Ta'abbaṭa * composed a poem of lamentation (our commentary, p. 199[4], *Aghānī*, xxi. 136–7), which shows that good relations remained between Fahm and ash-Shanfarà till the end.

The beautiful prelude, vv. 1–14, requires no elucidation. The verses (15–18) that follow celebrate our poet's habit on his raids. He then turns to a humorous description of his comrade Ta'abbaṭa, and the bloody work in which the raid ended (19–26). Then specific deeds of vengeance are mentioned (29, 30). The poet, an outcast from his tribe, looks forward to the end (31–2), and claims to be capable of quick response to kindness, though swift to resent insult and wrong (33–4).

(1) Alas! Ummu 'Amr set firm her face, and has flitted and gone:
she bade no farewell to her neighbours what time she went away.
(2) She gave us no warning of what she purposed, but suddenly
the necks of her camels towered above us as forth they sped.
(3) She dwelt in my eyes at even, at night, and when morning dawned;
and now has she ended all things, and flitted and passed and gone.
(4) Alas my heart for Umaimah and all my longing for her!
yea, she was my life's delight, and now all its joy is fled.
(5) O thou sweet comrade! not one thou to start men's evil tongues:
not thou, when thy name is mentioned, to draw a word of reproach.
(8) She dwells in a tent pitched high above all the slandering herd,
when many a tent stands where there gathers around it scorn.
(6) She won me whenas, shamefaced, no maid to let fall her veil,
no wanton to glance behind, she walked forth with steady tread:
(9) Her eyes seek the ground, as though she looked for a thing lost there;
straight forward she goes: if thou speak to her, few are her words
and low.

* A thoroughly stupid tradition (*Khizānah*, iii. 532, bottom, and *Aghānī*, v. 171[22]) relates that Ta'abbaṭa was ash-Shanfarà's maternal uncle (*khāl*), and that the fabricated poem at *Ḥamāsah*, 382–6, was composed by the latter on the death of the former. This poem was believed, with good reason, by the ancient critics to be the work of Khalaf al-Aḥmar.

(7) At night after little sleep she rises to carry forth
her supper to wives who have need, when such gifts are few enow.
(10) Not one is Umaimah for gossip to bring to her husband shame:
when mention is made of women, pure and unstained is she.
(11) The day done, at eve glad comes he home to his eye's Delight:
he needs not to ask of her—'Say, where didst thou pass the day?'
(12) And slender is she where meet, and full where it so beseems,
and tall, straight, a fairy shape, if such upon earth there be.
(13) And nightlong as we sat there, methought that the tent was roofed
above us with basil sprays, all fragrant with evening's dew—
(14) Sweet basil from Ḥalyah dale, its branches abloom and fresh,
that fills all around with balm, no starveling of droughty sands.

* * * * * * * * *

(15) Yea, many the warrior band, with red bows, have I led on
—who goes forth to war may prosper, or mayhap rejoice his foes.
(16) We passed from the valley that winds from Mish'al to al-Jabà
—yea, far did I lead my fellows, distant our end and aim!
(17) Time after time do I travel on earth that fails me not,
to smite my foes, or it may be to meet on the way my doom.
(18) On foot do I wend, in spite of distance and weariness,
and darkness and dawn bring me at last to the end I seek.
(19) And I have watched our House-mother distribute to each his food;
when she fed them, she gave not too much, but doled out the morsels just;
(20) She fears for us famine if she gives us too freely to eat:
yea, hungry are we, and she right sternly keeps us in hand.
(21) A comrade of vagabonds she—no veil disguises her face:
no rest by night is to hope for, if she gives not the word.
(22) A quiver she carries, thirty shafts in it broad of head:
when first she gets sight of the foe, she bristles in grisly mood:
(23) She springs towards the enemy swiftly, her leg to the middle bare:
she bounds like a wild ass guarding his mates from attack on all sides.
(24) When they blench, she betakes herself to her glittering keen-edged blade:
she shoots first the shafts she carries, and then she draws the steel.
(26) The swords, see, flicker like tails of calves as they rise from the pool:
they have quenched with blood their thirst, and drunken deep again.

(27) We slew for a pilgrim slain another in pilgrim garb
by the stones of Minà, in the midst of the shouting pilgrim crowd;
(28) We paid what we owed to Salāmān son of Mufrij there
for all the wrong that their hands had wrought in time gone by.
(30) We cured, by 'Abdallāh slain, somewhat of our burning thirst,
and 'Auf there, beneath in the fight, what time rose the battle-din.

* * * * * * * * *

(29) A tribe was wished joy at my birth, but I brought them no cause for joy,
and I live now amid a tribe among which I was not born.
(31) Whenso comes my time to die, I care not what way it comes:
no woman shall weep for me of mother's or father's kin.
(32) If sickness assail me, let no friend come to tend my pain:
my cure shall be to race up the heights of Dhu-l-Buraiq.
(33) My taste is sweet, if men seek the sweet they may find in me,
but bitter, if things unmeet are offered to my disdain.
(34) I scorn to accept wrong done: but swift my response to him
who offers to do me kindness or bring me a little joy.

NOTES

(3) This is how Marzūqī understands *bi-'ainayya* ff.—*bi-mashhadin minnī wa-sukhnatin min 'ainayya qasamat auqātahā.* It has been suggested that *bi-'ainayya* ff. should be rendered 'I would give my eyes to see her', &c., understanding *fudiya* or some such word, and taking the sentence as the expression of a wish. I think, however, that the first is the more probable meaning.

(4) Umaimah is the diminutive of Umm, and denotes the same person as Umm 'Amr in v. 1. The second hemistich more literally is: 'Grant that she is the delight of my life: she (or it, the delight) has now fallen away from it.'

(5) A verse absent from several recensions of the poem: its insertion here by Abū 'Ikrimah makes it necessary to put after it v. 8, which continues the same thought.

(6) This verse similarly draws to it v. 9.

(7) The translation adopts the *v. l.* mentioned in the note, *li-jārātihā.*

(11) 'Eye's Delight': lit. 'coolness to his eye'. *Cf. ante,* No. IV, note to v. 11. Note the opinion (of al-Aṣma'ī) expressed in the scholion that these verses are the most beautiful thing that has ever been said in describing a woman pure and fair.

(12) The second hemistich has perplexed the scholiasts (see text, foot-note [g]). The most probable interpretation seems to me to be that adopted in my version: 'If a human being could be converted into one of the *Jinn* (or, endowed with the qualities of a *Jinnī*) by beauty, such a beauty were hers.' The *Jinn,* and other spiritual beings imagined by the Arabs, such as the *Ghūls,* were supposed to have the power of assuming beautiful as well as terrible and ugly shapes (see the *Thousand and One Nights, passim*). Not all the *Jinn* were thought of as evil; Muḥammad recognized this, and is said to have preached to them as well as to mankind: *Sūrah* lv. of the Qur'ān is addressed to both Men and *Jinn.* Ordinarily *junna* means 'to be taken possession of by a *Jinnī*', that is, to become mad; but evidently it may be understood of the conveyance to a human being of some other qualities connected with the *Jinn,* and here it is clearly beauty that is said to

be so conveyed. There seems to be no incongruity in using for the *Jinn* the nearest English analogue, 'fairy', in such a connexion.

(13) 'Fragrant with evening's dew', *rīḥat wa-ṭullati,* lit. 'that has been blown upon by the breeze and moistened with the dew (of evening)'.

(14) Ḥalyah is no doubt here the valley of that name in the stony uplands of the Sarāt forming part of the lands of Khath'am: its stony character (*ḥazn*: see *ante*, No. IX, v. 6, note) is in accordance with the existence in it of aromatic plants, which grow best in such places.

(15) 'With red bows': the bows, made of *nab'*-wood, become red with use and exposure to sun and rain.

(19) The 'House-mother', *Ummu-'iyālin,* is a nickname for Ta'abbaṭa Sharrà, his comrade, because he was in charge of the provisioning of the expedition: see *ante*, No. I, note to v. 15. The fancy of describing him as a woman is carried through all the following verses, as far as v. 24, but the warrior is manifest in the actions ascribed to him.

(20) Notice the metathesis of the root *'aul* in the word *ta'allat* for *ta'awwalat.*

(21) The scholion gives an alternative explanation of the second hemistich: 'She is not expected to be at home, unless she chooses to return from a raid'.

(22) *Saiḥaf* is one of the words of which the scholars did not know the precise meaning. Aḥmad says it means 'sharp, ground to a point': others, 'broad in the arrow-head'. The word *'adīy* is explained as meaning 'a number of men running', a quasi-plural of *'ādī*, not of *'adūw*: but here the men seen are evidently the enemy. 'Bristles', *iqsha'arrat*: the verb is used of horripilation caused by fear or other emotion.

(23) 'Her leg to the middle bare', *bārizan niṣfu sāqihā*, a phrase (inconsistent with the female sex) used of a warrior with his loins girt up for the onset: the *izār* or waist-wrapper ordinarily hangs down below the knee, sometimes trailing, but is girt up above the knee when exertion is undertaken. 'A wild ass': *cf. ante*, No. IX, v. 10. The wild ass is said to be the most jealous of animals, and the attacks from which he guards his mates are those of other male asses, as well as the hunters.

(24) This verse is followed in our text by one, No. 25, which is wanting in two of the recensions, Mz and Bm: it has no commentary, and is remarkably prosaic, spoiling the sequence of the poem. The following is its literal translation:

'A blade the colour of salt, fair and bright in its steel, keen of edge, flashing like portions of a pool of water described by poets (!).'

The *ratio comparandi* between a sword and salt is apparently whiteness, brilliancy. *Muna''at*, 'much described, much used as a simile by poets', is a singular word to find here, though perhaps the first verse of 'Antarah's *Mu'allaqah* (*mutaraddam*) might be cited as a parallel. It does not seem probable that the verse is genuine.

(26) 'Calves', *ḥasīl*, pl. of *ḥasīlah*, the young of domesticated kine. We hear nothing of horned cattle throughout the whole compass of Beduin verse*; the herds of the desert-dweller consist exclusively of camels, sheep, and goats. But in the Yaman milch cattle are kept, and our poet was a man of that region; hence the comparison of uplifted swords to the tails of calves coming up from the water and frisking about.

(27) The story told † is that when ash-Shanfarà was a child, he, his mother, and his brother were made over by the branch of the Azd to which he belonged, to al-Ḥārith son of as-Sā'ib of Fahm (see *ante*, No. I) in pledge for payment of bloodwit for the murder of a man of their kin whom the

* The only place in which I can recall the mention of domesticated cattle by a poet of Ma'add is in al-A'shà's *Mu'allaqah*, 55, where they are spoken of as brought as offerings (to Minà near Mecca), no doubt by pilgrims from the Yaman.

† See text, p. 197[19] ff.

Azd had slain while he was under the protection of al-Ḥārith. The pledge was never redeemed, and ash-Shanfarà lived and grew up amongst the tribe of Fahm: hence his association with Ta'abbaṭa Sharrà in the latter's adventures. He seems to have looked upon al-Ḥārith as his father, and was a keen fighter on the side of Fahm in the feuds of that tribe with the Azd. The Azd killed al-Ḥārith of Fahm in some quarrel or other, and refused to pay the bloodwit for him. This was, however, eventually paid (and the responsibility for the death of al-Ḥārith thus assumed) by an Azdī called Ḥarām b. Jābir. When ash-Shanfarà grew up, he one day visited Minà among the pilgrim crowds performing the rites there, and Ḥarām was pointed out to him as the murderer of his father. Ash-Shanfarà thereupon sprang upon him and killed him, and escaped by means of his matchless speed as a runner. This is what is referred to in v. 27. *Muhdiyan*: one offering the beasts, *hadīy*, which are offered in sacrifice at Minà during the pilgrimage. *Mulabbad* (or *mulabbid*), a pilgrim who treats his hair with gum (*ṣamgh*) when putting on the pilgrim's garb (*iḥrām*), to prevent it from getting dishevelled. *Muṣawwit*, 'shouting *Labbaik, labbaik*', the pilgrim's cry.

(28) See preceding note. The origin and parentage of ash-Shanfarà are a very obscure question: but it seems most probable* that he was born in a family called al-Iwās, of a tribe called al-Ḥijr †, a branch of the Azd settled in the northern *Sarāt* or meridional chain of al-Yaman. Salāmān b. Mufrij were another division of the Azd living in the same neighbourhood, and the slayers of ash-Shanfarà's (adoptive) father, and there were, no doubt, many debts of blood between them and Fahm.

(29) See note to v. 28: ash-Shanfarà, originally an Azdite, lived with Fahm, a Ma'addite stock, and spilt the blood of the Azd. The text has the last word *bi-munyatī*, but the scholion tells us that *bi-manbitī* is the accepted reading, and this is followed in the translation.

(30) The two men named are said to have been of Salāmān. The noun to *istaḥallat* is *al-Ḥarb*, 'War', understood.

(32) Nothing is told us in explanation of this verse.

(34) Two of our texts (Bm and V) add a final verse:

'Though never I ceased to sit in the midst of my folk at home,
yea, even between the tent-poles my Doom should strike me down.'

If genuine, it might come between vv. 31 and 32. The poet, as a man of blood and violence, looks upon the wilderness rather than the encampment as his home, and expects to die in the desert or among the mountains (v. 32).

XXI

ABŪ YAZĪD AR-RABĪ', SON OF MĀLIK, CALLED AL-MUKHABBAL, OF THE TRIBE OF SA'D SON OF ZAID-MANĀT, OF TAMĪM

Our poet's personal name is also given as Ka'b and Rabī'ah. The tribe to which he belonged, Sa'd b. Zaid-Manāt, was one of the great divisions of Tamīm, and its lands were at the western head of the Persian Gulf, bordering on what is now known as Koweit. He was of the family of Anf an-Nāqah (see *ante*, No. IV, note to v. 1), and so also was the lady, ar-Rabāb, celebrated in the poem. No striking incident is related of our poet's life. He lived to a ripe old age, and became a Muslim after a long life spent in the Ignorance, being one of the class known as *Mukhaḍrims*. On conversion he settled in the newly-founded (16 or 17 H. = A.D. 637–38) military centre of al-Baṣrah, not very far from his tribal country. The author

* See text, p. 195[19].

† See Wüstenfeld, Tab. 10[12].

of the *Aghānī* thinks that he died during the reign of 'Umar, or perhaps early in that of 'Uthmān. His contemporaries were Salāmah b. Jandal (*post*, No. XXII), az-Zibriqān b. Badr, 'Amr b. al-Ahtam (*post*, No. XXIII), and 'Abdah b. aṭ-Ṭabīb (*post*, No. XXVI), all members of his tribe of Sa'd. He was celebrated as a satirist (*Naq.* 1048[10]), and as such is said to have attracted the notice of the Prophet; al-Farazdaq speaks of him as one of his most famous predecessors (*Naq.* 200[4]). The *Aghānī* in one place (XXI, 174[10] ff.) absurdly makes him a contemporary of 'Alqamah b. 'Abadah, who must have belonged to at least a generation before his time: the same story is told in another place (XII, 44[13] ff.) without the mention of 'Alqamah.

Our poem has the appearance of being a production of his pre-islamic period, revised after he became a Muslim. To Islam is due the pious phrase with which it concludes (vv. 39, 40), but the scheme of it is like that of other poems of the Ignorance. Vv. 4–10 describe the deserted dwellings, vv. 11–20 the charms of his mistress: in the latter section the image of the ostrich's egg (vv. 16–18), and the saying about the lady's abundant hair (v. 20), are borrowed from Imra' al-Qais, while the magnificence of the Persian king is referred to in v. 13 in the style familiar in pre-islamic poetry. Then follows a *lacuna* (after v. 21): and then a description of a laborious journey, on a camel whose points are given in some detail (vv. 22–34); this journey lacks an object: it should have taken the poet to some patron who would have rewarded him, and perhaps originally did so. Then follows the appearance of the conventional railing woman, who attacks him for not dealing more carefully with his possessions: we expect a rejoinder in the spirit of pagan open-handedness (*cf. ante*, No. I, vv. 20 ff.), but all we get is the commonplaces of vv. 37–9.

(1) He thought of ar-Rabāb, and the thought of her was his malady: so he followed after youthful passion; and he who does so has no steadiness of judgement.

(2) And when her phantom drew near, mine eye received a hurt, and from their fountains the tears flowed down

(3) Like pearls let loose: they had been heedlessly strung on a string, and the string has failed them [and snapt].

(4) And I see an abode of hers at the pools of as-Sīdān: still are its traces clear and plain,

(5) [Though they be] only ashes long extinct, from which the black side-stones have kept away the winds,

(6) And the remnant of a trench the sides of which were raised high, so that the root of it still abides.

(7) And that which has been spared of its spaces by the violent north-winds and rains is like the tattooing [on a woman's wrist].

(8) Now the wild kine seek out therein places of pasture, and the tawny-backed oryxes and the white thereof mix together;

(9) And the little ones of the antelopes and the young of the gazelles are like lambs among the traces, [frisking at ease].

(19) And the torrent-beds of Dhu-ḍ-Ḍāl, and 'Uqab, and az-Zukhm—none of them are without traces still of her sojourn there:

(10) Yea, time was that ar-Rabāb dwelt there: scouting parties in force her people had, that broke the might of their foes.

(11) She is like a papyrus-stem: delicate living has caused her to outstrip her equals in age, and her limbs have shot up into tallness.

(12) She shows thee a face like a sheet of smooth vellum, not wrinkled or lean, nor coarse in feature.

(13) She is like the choicest of pearls, wherewith the Persians light up the arch of the throne of their King:

(14) For a great price [the King] bought it: there brought it for sale a man slender of limb, straight like an arrow,

(15) His breast anointed with oil: he fetched it forth from a billowy sea wherein the sword-fish dwells;

(16) Or like an ostrich's egg on a sand-hillock, laid gently down on the earth: no unevenness has it to the touch;

(17) It came before all its fellows, and there warmed it the male ostrich with a mass of wing-feathers matted together, like a bundle of old rags;

(18) He holds it close to his side with his wing, and the dust-coloured outer wing-feathers hedge the eggs snugly round.

(20) And the tiring-women lose their tiring-pin in the thick masses of her curling hair, that are like bunches of [black] grapes.

(21) Why dost thou not seek freedom from a yearning that hangs round thy neck like the cord, too short, that links together two camels yoked one to the other?

* * * * * * * * *

(22) Many the much-beaten road on which he who travels has a loose saddle, smooth like a mat woven by a skilful worker, its rising-grounds all of one level,

(23) In the sides of which, like circles of embroidery on clothes, are hollows scooped by sand-grouse to rest in on their night-long way to water,

(24) Have I passed along, keeping its sides in view, when the darkness was closing in, mounted on a she-camel good to answer when called upon in the evening for speed, equal in strength to a stallion.

(25) She leaves behind her the stones in splinters when she storms along, while the hills quiver with heat on the margin of the mirage.

(26) She hurries along when the road descends before her, like the incessant plying of the pulley enclosed between the [two] props [that support it at the well].

(27) There does not fail her a pair of haunches strongly joined to the column of the spine, and withers thick and muscular,

(28) And legs slightly bent, resembling the pillars of a building, with the flesh compact over the bones.

(29) And when I raise the whip, [a heart] beneath her ribs, keen, easily stirred by emotion, sets her to rapid speed.

(30) And she fills up the gap between her buttocks with a bushy tail: she is barren, and her barrenness makes its growth of hair luxuriant;

(31) And she has pads as hard as blacksmiths' hammers, not scanty in hair above the hoof, and not soft and smooth.

(32) She seeks her mid-day rest in the shadow of the tent, like as the gazelle then seeks its lair under the roots of the wild lote-tree;

(33) Then is she like a rock left behind by a torrent, which has been stranded on the margin of its bed, while other heaped stones lie apart from it.

(34) I have worn her out with toil until I have left her with bones crumbling to pieces, and the flesh thereon all spent.

* * * * * * * * *

(35) She that rails at me says—but no knowledge has she of the morrow or of that which comes after it—

(36) 'Verily wealth it is that makes a man live long, while lacking brings near to him his death-day.'

(37) Nay, by thy Fortune! I shall not be given life for ever by a hundred camels, pure white, whose hair flies off [in the wind when they get fat].

(38) Yea, though thou shouldst build for me [a second] al-Mushaqqar, on a mountain-top so high that even the mountain-goats cannot attain thereto,

(39) Even there my Doom should track me out: there is no power that can withstand God's will!

(40) Yea, I have found the straightest way in all things to be fear of God, and the worst of all to follow sin.

NOTES

(1) Ar-Rabāb, as a woman's name, seems to be derived from the meaning of 'white cloud forming the fringe of a darker cloud-mass' which attaches to the word. Note that the poet speaks of himself in the third person in this verse, and in those following in the first.

(4) As-Sīdān, a place in the territory of the Banū Sa'd near the north-west sea-shore of the Persian Gulf by Kāḍhimah (near the modern Koweit). Here the water-level in the soil is near the surface, and wells never fail: as-Sīdān itself is said to be a hill rising above the swampy margin (*vide* note to v. 8 below).

(5) The use of *illā*, 'except', at the beginning of this verse has much perplexed the grammarians, the Kūfī scholars going so far as to say that it must be equivalent to 'and'. It appears to me that

the poet forgot how he had put the case in the preceding verse (where he said that 'the traces had *not* been obliterated'), and fancied that he had said that they had been almost effaced; in that case 'except' would be a proper beginning for v. 5. It is, I think, impossible to understand *illā* in any other way.

(6) The trench, *nu'y*, is the ditch dug round the tent to keep the rain from flooding the interior: its 'root', *jidhm*, is the part of it from which water flows down to the lower levels.

(7) 'Tattooing', *washm*: this simile for traces of tents is one of the most common. *Cf.* *Mu'allaqah* of Zuhair, v. 2, and of Labīd, v. 9.

(8) Under the generic title of *baqar al-waḥsh*, 'wild kine', are, as the commentator explains, included two species of oryx, one of which lives in the mountainous uplands (*jibāl*), and the other in the wide sandy plains (*rimāl*). The former has a tawny or dust-coloured (*a'far*) back, white belly, and long neck: the latter has a white back, and both have black markings on the face and forelegs. Here both kinds meet, showing that the site is between the mountains and the plain.

(9) 'Lambs', *bahm*: the word is also applied to kids; in the herds of the Beduin sheep and goats are found together.

(19) This verse is quite out of place where it occurs, in the midst of the description of the beauties of the poet's mistress: it has been transferred to its proper connexion.

(10) 'Scouting-parties', *salaf*, are parties of armed riders sent in advance to see that the road which the families of the encampment propose to take to their next halting-place is secure. This verse has somewhat the aspect of an intruder here: one is tempted to think that *ar-Rabāb* should be read '*ar-Ribāb*', and that the verse belongs to a poem dealing with that tribal group rather than the lady celebrated: this would account better for the pronoun in *lahā* and *'adūwahā*.

(14) The pearl diver is described in this and the following verse: see a beautiful passage in the same vein, probably by al-Musayyab (see *ante*, No. XI), of which a translation is given at pp. 146–7 of the *Journal of the Royal Asiatic Society* for January–June 1912, and the original text at pp. 499–500 of the same volume.

(15) The scholion to this verse offers a comical illustration of the perversity of cloister-scholars: al-Farrā, a famous grammarian who died in 207 H., thinks that the word *lukhm* (sword-fish, *xiphias*) means frogs!

(17) The comparison of a young and beautiful woman to an ostrich's egg is found in the oldest Arab verse: *cf.* Imra' al-Qais, *Mu'all.* 41: as in that passage, the egg is the first-born of its mother.

(18) The male ostrich incubates the eggs laid by his mates, as is the case with all birds of the *Ratite* family.

(21) After this verse there must be a *lacuna*, for it should clearly be followed by a statement of the *means* by which the poet escapes from the burden of memory. What comes next, however, is a description of his long journey on a she-camel through waterless deserts.

(22) The traveller has a loose saddle, because the beast he rides loses so much flesh by exertion in the long journey that the girth becomes loose; and the place is so dangerous that he cannot delay to tighten it up. 'Its rising-grounds all of one level', *ikāmuhū durmu*, and therefore offering no landmarks to guide the traveller: the words may also be taken as meaning that there are *no* rising-grounds, but only a flat level surface.

(23) The implication in this verse is that the sand-grouse, *qaṭā*, which are said to fly all through the night in search for water, have so far to go that they are obliged to stop and take rest on their way: therefore the poet's journey is through a country where the watering-places are very far distant one from another.

(24) This verse describes a journey by night, and the following verse one by day in the greatest heat, when the hills stand out from the mirage: the implication is that the same continuous journey is meant.

(30) Al-Aṣma'ī says that the poet makes a mistake in giving his she-camel a bushy tail, and that the best-bred camels have a tail like an adder, free from hair. It seems possible that al-Aṣma'ī is mistaken: Ṭarafah, a poet with a reputation as a judge of camels, gives his beast a bushy tail in vv. 15–16 of his *Mu'allaqah*.

(31) 'Not soft and smooth', *lā durmu*: *adram* (of which *durm* is plural) means even and level, so that you cannot feel the bones, so well covered are they with flesh. There is a *v. l. lā kuzmu*, 'not too short'.

(32) The she-camel, being of the best breed, is the pet of the household, and takes her midday rest in the shadow of the tent, as the wild creatures lie in the shade of their holes scooped out among the roots of trees (*ante*, No. X, note to v. 11).

(34) This verse shews how great have been his exertions on his journey: it conflicts somewhat with the rest of the description of his camel, as strong and muscular.

(37) Camels when getting fat lose their old hair by the sprouting of the new, and the old hair is carried away by the wind. *Cf. ante*, note to No. XV, v. 10.

(38) Al-Mushaqqar is the name of a strong castle in al-Baḥrain where the Persian governor, who in the time of the Sasanian kings controlled that portion of Arabia, had his residence: it may perhaps be the same as the modern Hufūf or Hufhūf. It was a place well known to the tribe of Tamīm, as the scene of their disaster in or about the year A.D. 611, when a number of the tribe were killed by the governor as a punishment for raiding on a caravan sent from the Yaman to the Persian king in the 'Irāq.

XXII

SALĀMAH SON OF JANDAL, OF SA'D SON OF ZAID-MANĀT, OF TAMĪM

For the poet's tribe see the introduction to No. XXI. Ibn Qutaibah (*Shi'r*, p. 147) calls him *jāhilī qadīm*, 'one who lived far back in the Ignorance'; but if the poem attributed to him in the *Aṣma'iyāt* (No. LIII) is genuine, he outlived the death of the last king of the Lakhmite dynasty of al-Ḥīrah, an-Nu'mān Abū Qābūs (vv. 38 ff.), which probably occurred some time between A.D. 602 and 607; and Prof. Ahlwardt thought, from the mention of 'the Merciful', *ar-Raḥmān*, in v. 36 of the same poem, that he must have become a Muslim before his death: this, however, is not certain. According to Ibn Qutaibah, he was a contemporary of 'Amr b. Kulthūm of Taghlib, the author of the *Mu'allaqah* and the slayer of King 'Amr son of Hind of al-Ḥīrah (A.D. 569). Though said to have been one of the most celebrated warriors of his tribe, as well as a famous poet, there is no article dealing with him in the *Aghānī*. He belonged to the family of Muqā'is, from which Qais son of 'Āṣim, the chief of Tamīm on the day of the second battle of al-Kulāb (see *post*, No. XXX), was descended, but there is no mention of him in the accounts of that battle (fought about A.D. 612). He was, however, associated with Qais in the battle of Jadūd, where that chief defeated the Bakrites of Shaibān and wounded their leader al-Ḥaufazān (see *post*, No. CXIV): two pieces by him celebrating this victory are contained in the commentary to the *Naqā'iḍ* (pp. 147 and 148).

Qais became a Muslim in the last year but one of the Prophet's life: if Salāmah was then alive he too must have accepted Islām about the same time.

Salāmah's *Dīwān* has been published by Prof. Louis Cheikho, S.J., at Beyrout (1910). Prof. Cheikho suggests that he may have been an adherent of Christianity, which is known to have prevailed to a certain extent among the Arabs dwelling along the north-west shores of the Persian Gulf: but this theory is scarcely borne out by his poems; see, *e.g.*, the reference to the (pagan) sacrifices of *Rajab* in v. 6 of the following piece.

The poem which follows is one of the masterpieces of our collection; for this reason I have endeavoured to reproduce in the translation something of the beautiful rhythm (*Basīṭ*) of the original: where this has entailed a departure from the literal rendering of the Arabic, the latter is explained in the notes. Almost every verse of it is the subject of frequent citation, and our commentary shows how many scholars occupied themselves with it. The 'Umārah who is several times mentioned as an authority on the poem is, no doubt, the great-grandson of the poet Jarīr, and a member of the tribe of Tamīm (see index to *Naqā'iḍ*). The structure of the poem is simple, and requires no elucidation. The place of the amatory prelude is taken by the invocation of Youth at the commencement, and women are not mentioned until the last verse, and then only casually. The poem may well be complete: the verses describing spears (17 to 20) are disproportionately detailed, and some of them may be by another hand. The description of the horse (vv. 5–15) is particularly admired.

(1) Gone is Youth, gone with praise—Youth full of marvellous things!
Gone! and that is a race wherein none may overtake.

(2) Fled is it swiftly, and this hoary Eld comes on in its track—
ah, would that the galloping steeds could reach it and bring it back!

(3) Gone is fair Youth, that time whose gains are fullness of praise:
in it was delight for us: no delight is left for the old!

(4) Yea, two days were good—the day of assemblies and moots of the tribe,
and the day of journeying through light and darkness to fall on our foes—

(5) The day we pushed on our steeds homewards the way they had gone,
with hoofs chipped, jaded and worn by onset again and again;

(6) And the galloping steeds came home with streaks of blood on their breasts,
as though their necks were the stones where victims in Rajab are slain;

(7) Yea, each one fleet, when the sweat soaks through the saddle-pad, clear
of skin, smooth-cheeked, bright of hair, a galloper tireless of pace.

(8) Not thin his forelock, nor humped his nose, no weakling of limb:
preferred is he in the dealing of milk, well nurtured at home.

(9) Each leg apart in its gallop seems to stream with a rush
of speed as though from a bucket water poured o'er the field.
(10) Up starts he briskly, as starts a shepherd who in his sleep
has left his flock to a wolf to harry, and wakes in alarm.
(11) His withers rise to a neck far reaching upwards, below
a breast blood-stained, like a stone on which red saffron is ground.
(12) The folds of fat on his breast are set close, fold upon fold:
all kinds of movement are easy to him, gallop and trot;
(13) He races down the wild asses, brown, green-lipped with the grass:
a thousand drop off behind him, easily wins he unspurred.
(14) To how many wretches have they by God's will brought wealth and ease!
how many rich have they spoiled and stript of all luxury!
(15) With such as these do men enter battle with confident heart
in spite of spear-play: with such, hard pressed, secure is their flight.

(16) Of late Ma'add thought to do us hurt: but cooled was their wrath
before our spears, and the stroke of swords not meant but to bruise:
(17) Yea, swords of proof, and the spear-heads furbished bright, set on shafts
hard-grained, not hollow, with knots to bind together their length;
(18) Their heads gained glitter from hands of men that fight in the van
—no mongrels they, dark of hue, no slinkers puny of build!
(19) The clip made even their shafts, and straight they carry the steel:
no crooked stem canst thou see, but polished well-fitted spears;
(20) Blue steel their points, red and straight their slender Indian stems:
atop they bear after fight the heads of chieftains slain.
(21) Our men, when battle is joined, ply briskly, skilled in the play,
lances like ropes at the well, where many drawers combine.
(22) Both armies led from Ma'add, the men from Upland and Plain,
both feel the pain of our spears, and cannot hide it with lies.
(23) For me, I find that the Sons of Sa'd shine before all
with warriors first in the fight like firebrands kindled to blaze;
(24) Tamīm the stock they uphold in wealth of glory and fame:
—whoso bears credit among mankind, he owes it to race.
(25) A people they, when a year of famine presses, their tents
bring strength to starvelings, and rest to wandering sons of the Wild.
(26) When bites Calamity, sharp-toothed, cruel, patience is theirs
to bear unflinching, and countless men to stand for the lost.

(27) When wind blows chill from the North, we pitch our tents in the dales
where drought has left in their bottoms stumps and bushes to burn:
(28) Their paddocks hoary with frost, their brook-beds trampled and bare,
their wallowing-grounds nought but dust, rainless, all greenery gone.
(29) When one comes calling to us for help and succour in need,
clear is our answer to him—forth start we straight in his cause;
(30) Swiftly we saddle the camels strong and eager to go,
and quick we set on our short-haired steeds the gear for the road.
(31) Men say—'Their beasts are kept tethered close to where they are fed:
though scant the milk of their camels, spared is it ever for them.'
(32) So stand we, great in men's eyes: our ladies ne'er turn aside
whenso they travel from Khaṭṭ to upland lava plains.

NOTES

(2) 'Galloping steeds', *ya'āqīb*, plural of *ya'qūb*: the scholion notes that the word is used for the partridge, and supposes that they are named here for their swift flight; but it seems pretty certain that horses are meant, as the word *rakḍ* implies, and *ya'qūb* must, as 'Umārah suggests, be derived from *'aqib*, meaning 'a constant renewal of pace, running again and again'. *Cf. ta'qīb* in v. 5.

(6) Rajab, one of the sacred months of the old Arabian year, of which it is the seventh: originally its place was at the beginning of the hot dry season, May–June, but in the century before Muḥammad it had (owing to the loss of time caused by the too short reckoning of the year) come to fall in winter (see 'Abīd, *Dīwān*, xvi. 3, and xix. 10). While the other sacred months during which war was forbidden, Dhu-l-Qa'dah, Dhu-l-Ḥijjah, and Muḥarram, come together, Rajab is solitary. Victims (especially the first-born) were offered in it at holy places, perhaps, as conjectured by Wellhausen (*Heidenthum*[2], 98 ff.), as a thank-offering for the increase of herds and flocks, analogous to the Hebrew *Pesaḥ*; see also Robertson Smith, *Religion of the Semites*[2], 227 ff. Here the blood on the horses' breasts arises from fight, being either their own blood or that of an enemy slain: in v. 11 it is the blood of animals killed in the chase; see *ante*, No. XIX, note to v. 10.

(8) 'Milk': so I have understood *dawā*, 'the food given to a horse during training'; see scholion, p. 231[13]. For milk as the diet of horses in Arabia see *ante*, note to No. V, v. 3.

(9) 'O'er the field', or, perhaps more suitably for a nomad, into the trough or cistern. The comparison of a horse's speed to the rush of water is common in the old poetry: the word *jarà* is used both of galloping and of flowing water, and ideas connected with the latter are transferred to the former.

(10) This verse is said by al-Aṣma'ī to be by Abū Du'ād, a contemporary of Imra' al-Qais, and not by our poet. The word for shepherd, *yarfa'ī*, means properly an ostrich: here it is transferred to a black Abyssinian herdsman (see *ante*, note to No. I, v. 15), because the ostrich also is most commonly black. The word *dasī'*, here rendered 'withers', appears to be one of those of which the exact meaning was unknown to the scholiasts. For the simile of the grinding-stone on which perfumes are kneaded, see *ante*, No. XIX, note to v. 10.

(12) The mention of folds of fat on the horse's breast is hardly consistent with his perfect condition (see next verse): perhaps the verse is not genuine.

(13) The wild asses are pictured with lips green from eating the lush herbage to indicate that they are in the height of their strength and swiftness. The second hemistich refers to a race with other horses. 'Unspurred', more literally 'without being struck' either with the whip or the rider's heel. Spurs (*mahāmiz*, sing. *mihmāz*) are very seldom referred to in the ancient poetry: the only place I can at the moment recall is in ash-Shammākh's poem at p. 48 of his *Dīwān*, top, where they are used by a horse-breaker in breaking-in an animal: but striking the horse's side with the heel is often mentioned.

(14) 'They' in this verse is the company of horses of vv. 5 to 6: but the riders are really intended; *cf. ante*, No. XV, note to v. 27.

(16) 'The stroke of swords not meant but to bruise', *ḍarbun ghairu tadhbībi*, a blow not meant merely to thrust back, but to kill.

(17) 'Swords of proof', *Mashrafī* swords, for which see *ante*, No. XII, note to v. 10. The rest of the verse paraphrased in the translation literally means 'with spears with polished spear-heads, not hollow in the operative portion, hard in the internodes'. The Arab spears are made of bamboos imported from India, the best being the so-called 'male' bamboos, which are not hollow.

(20) The spear-shafts are red, *ḥumr*, because they are mature: elsewhere and more commonly they are called *sumr*, tawny (*ante*, No. XII, v. 16). The second hemistich has divided the commentators (like v. 2 above), who are puzzled by the phrase *maqīlun li-l-ya'āsībi*. That adopted in the translation seems to be the most probable meaning: but *ya'sūb* (of which *ya'āsīb* is the plural) also means the Queen (or, as the Arabs called it, the King) of a swarm of bees: but why a queen-bee should select the point of a spear on which to alight for a noon-tide rest is hard to imagine.

(21) The thrust and thrust again of spears is frequently compared to the plying of well-ropes at a well. *Maṭlūb* in the original is said to be a well-known watering-place on the road between Mecca and Syria.

(22) 'Feel the pain of our spears': this may also be rendered 'are unable to endure our spears'.

(24) The rendering of the second hemistich here offered seems to me clearly the right one, but it is not that preferred in the scholion, which explains that it means 'every one among men who is a person of credit (or good reputation) is generally characterized by that reputation'.

(25) More literally, 'when a year of drought comes, and the sky is bare of clouds [bringing rain]'. *Kaḥl* is a proper name (fem.) for famine.

(27) The word *kunnā* in this and v. 29 is idiomatically used to mean 'our custom is' to act as stated. The valleys with firewood in their bottoms, in spite of the drought, are resorted to in order that there may be the means of cooking the meat with which the tribe feed the hungry.

(28) 'Paddocks', a rather loose version of *mabārik*, the places set apart for couching camels.

(29) The second hemistich literally rendered is, 'Our answer to his cry for help is the smiting of the shins', a phrase variously interpreted. The *Ṣiḥāḥ* (cited by Lane) says that the poet means that a quick reply was given, calling the striking of the whip on the leg of the rider's boot, in urging on the horse, 'the striking of the shin': but this is inconsistent with the next verse, which shows that the warriors did not immediately mount their horses to help the suppliant, but, as usual, went forth on their business mounted on camels, leading the horses along by their side till they arrived at the scene of action. Another explanation is that the shins struck were those of the camels, either when standing up to induce them to kneel down in order that they might be loaded or mounted, or, if they were couched, to make them get up. A third is that the phrase is a proverbial one: when a man deliberates with himself, and comes to a resolution as to his action, he is thought of as striking his shin with a switch, as in the story of Abū Ḥanbal of Ṭayyi' cited in the scholion. In whatever way the phrase is explained, it is clear that it means that the response to the suppliant's cry for help was immediate.

(31) This verse also has been variously interpreted, as the scholion shows. The translation

adopts the sense indicated on p. 245[7] ff: the horses are the 'beasts' referred to; they are kept by the tents ready for action, and fed with camels' milk, in spite of the scantiness of the supply caused by continued drought.

(32) Our ladies are never turned aside from the road on a journey from one camping-place to another, because of the terror of our name: no one would dare to attack them. The *sawād al-Khaṭṭ* is the cultivated coast-land of the Persian Gulf, al-Khaṭṭ being the name of a port resorted to by traders from India, and especially by importers of bamboos for spears, which are thence called *Khaṭṭī*. For the 'Lava plains', frequent in the western and higher portion of the Upland (*Najd*), see *ante*, No. IV, note to v. 10.

XXIII

'AMR SON OF AL-AHTAM, OF MINQAR, OF SA'D B. ZAID-MANĀT, OF TAMĪM

Our poet was a near kinsman of Qais son of 'Āṣim, the chief of Sa'd of Tamīm who led the tribe on the Day of al-Kulāb the second (*ante*, No. XXII, introduction), and was one of the deputation of Tamīm which repaired to the Prophet at Medina in the year 9 of the Hijrah (Ṭabari, ser. I, vol. iv, pp. 1710 ff., and *Aghānī* iv. 8–10), and, after being defeated in a contest of boasting in prose oratory and in verse by the followers of Muḥammad, accepted Islam. 'Amr was then young. Of his subsequent history little is recorded. He no doubt shared the fortunes of his tribe, and joined in the general apostasy after the Prophet's death, again conforming when the successes of Khālid son of al-Walīd showed the dissidents that conformity was the best policy. He was celebrated for his beauty; a daughter of his, called Umm Ḥabīb, was married to al-Ḥasan son of 'Alī, who expected to find her as beautiful as her father. She turned out, however, to be plain, and he divorced her. His father's name was Sinān, but he was called *al-Ahtam* by reason of his having lost his front-teeth in consequence of a blow inflicted by Qais son of 'Āṣim with a bow on the day of the battle of al-Kulāb (see *post*, introduction to No. XXX). Another poem by 'Amr, No. CXXIII, is contained in our collection.

Our poem is probably to be dated after 'Amr's conversion to Islam. The short prelude, vv. 1–3, seems to be followed by a *lacuna*, since the woman called Umm Haitham in v. 4 is not the poet's mistress, but one who blames him for too lavish expenditure on hospitality, and probably several verses intervened before this subject was reached. The scene of the slaughtering of a fine she-camel, vv. 12–17, however repugnant to our tastes, is one often celebrated by the old poets; as noted against v. 12, a Beduin slaughters himself the beast he offers to his guests, and has no feeling of delicacy in describing how the work was done upon it.

(1) Asmā's phantom visited me by night, and again and again it comes:
she left me, and this was her mind, that her vision should cause me to yearn.

(2) She went, taking with her the longing of a sad soul whose heart
is like a bird's broken wing, that now can do nought but flutter.

(3) And a light thing it is to Asmā that her road takes her far away
while one distraught longs after her, and yearns with all his soul.

* * * * * * *

(4) Let me alone! for miserliness, O Mother of Haitham,
steals away all that is good in the natures of men.

(5) Let me alone, and do as I desire: for all my concern
is for the brightness and lofty place of my good name.

(6) Yea, honourable am I, and a household fills my heart with care
for ills that befall, and losses, and calls for brotherly help.

(7) And many the wanderer who causes my dogs to bark have I called
to my tent after darkness had thickened, when the winter star-cluster was setting;

(8) He struggles with the freezing first blackness of the night, what time
the winds make him draw close his raiment, and lightnings flash

(9) Out of the depths of a rain-cloud heavy with water, with a fringe
hanging near the ground, gushing forth in frequent showers;

(10) I have entertained him well, and have uttered no unkind word to him,
nor have I said, that I might dismiss him from my hospitality, 'Sooth, there is no room in my tent'.

(11) I said—'Welcome to thine own people, to a place both easy and broad!
See, here is the morning draught set ready for thee, and a friend.'

(12) Then I went to the sleeping line of couching beasts, where the camels
great and fat in the hump, like towers, the best of their kind, protected themselves from slaughter

(13) By putting in my way a fine white camel, wont to bring forth her young
in the early spring, great as a stallion when she reared herself in front of the other camels ten months gone in calf.

(14) I made for her with a sword-blow on the shank, or with a wide wound,
spouting blood, in the stabbing-place with its gash in front of the shoulders;

(15) Then two butchers set to work upon her, and mounting atop of her they
flay away her hide while yet she is breathing in the last gasps of death;

(16) And there were drawn towards us her udder and her hump,
and a white camel-calf that was just trying to stand, of purest breed,

(17) Cut out of its mother's belly: a brother bound to me by the brotherhood
of the good, a true comrade, clears away from it with his sword the membrane that enwraps it.

(18) And throughout the night, in the dark hours, there was set before us and
the guest a roast of her flesh, rich with fat, and abundance to drink;

(19) And he passed the night with quilts upon him, and smooth soft bedding,
as a defence against the east wind—and cold it was!

(20) Yea, every honourable man wards off blame by good cheer to his guest;
and among the good there is always to be found a way to well-doing.
(21) By thy life! it is not the lands that become too strait for their people:
it is the natures of the men that inhabit them that are narrow.
(22) Strains in me that come down from Zurārah uplift me to lofty height,
and strains in my blood that come from Fadakī and al-Ashadd—
(23) Glorious ancestry that lifts a man high upon a lofty stock:
but some men's fathers there be that are puny and mean!

NOTES

(7) 'Wanderer that causes my dogs to bark', *mustanbiḥ*: a wanderer in the Desert who has lost his way is said to bark like a dog. If there be any encampment near, the dogs there bark in answer, and the man guides his steps to the place by the sound. 'I have called, or invited', not by words, but by lighting a fire to show the wayfarer where rest and food are to be found. 'The winter star-cluster', *najmu-sh-shitā'*, is the Pleiades.

(8) The scholion to this verse contains a good example of the perverse methods of commentators: the verse is not self-contained, but its final word, *burūqu*, is the nominative to the verb *ta'allaqu* at the beginning of v. 9. The scholiasts, however, insist that it must be taken together with *riyāḥun* as the nouns to *taluffu*, and, while the wind naturally makes the wanderer wrap himself closer in his cloak, find themselves unable to explain why the lightnings should also do so. This habit of not looking beyond the line under discussion is illustrated again and again in our commentary. The poem before us has other cases where a sentence is left unfinished at the end of a verse: *e. g.* vv. 12 and 16; it is no doubt the rule that a couplet should be self-contained, but it is a rule which is frequently broken.

(9) The variant *dāni-r-rabāb* for *dāni-s-saḥāb* indicates that the 'fringe', *haidab*, was thought of by some of those who handed down the poem as one of white cloud below the main cloud-mass. It is more probable, however—since no mention is made of moon- or star-light, which would be necessary to give the cloud-fringe its whiteness—that the fringe was of falling rain.

(11) The phrase here is the Beduin's welcome to the stranger, conveying much in few words: *ahlan* = '[Thou hast come to] thine own people'; *sahlan* = 'to a smooth and level ground'; *marḥaban* = 'to a broad place with no straitness in it'. The morning draught, *ṣabūḥ*, may be of milk as well as wine, and the former seems to be meant here.

(12 and 13) indicate that the poet slaughtered for his guest the best and most precious of all his she-camels. Nomad chiefs are their own slaughterers, as travellers have often testified. The she-camel mentioned was one 'wont to bring forth in the early spring', the best time for the calf to be born; she was, in fact, just on the point of delivery, for the calf in her womb (vv. 16–17) was cut out alive. For the whole episode compare Ṭarafah, *Mu'allaqah*, 87–92.

(15) The word *aufadā*, 'mounted on the carcase', indicates the great size of the animal killed.

(16) The udder, hump, and unborn calf were the delicate parts to be cooked and served. That the camel-calf was white indicates its excellence of breed.

(19) The scholion records an absurd suggestion by al-Aṣma'ī that the 'thin, or soft, smooth sheet', *maṣqūlu-l-kisā'i raqīqu*, was the pellicle, *duwāyah*, on the top of freshly-drawn camels' milk which forms when it cools.

(22) Zurārah was the great chief of Tamīm in the century before Islam, father of Ma'bad (taken prisoner at the battle of Raḥraḥān), Laqīṭ (slain at Shi'b Jabalah in A. D. 570), and Ḥājib, (commanding the tribe at an-Nisār). 'Amr b. al-Ahtam's mother Mayyà was the daughter of Fadakī son of A'bad, and her mother was the daughter of 'Alqamah son of Zurārah. Al-Ashadd is the name of one of the ancestors of whom our poet boasts in v. 22 of his other poem in our collection, No. CXXIII: he was Sinān son of Khālid son of Minqar, grandfather of Qais son of 'Āsim, the captain at al-Kulāb.

XXIV

THA'LABAH SON OF SU'AIR, OF MĀZIN, OF TAMĪM

NOTHING is known of the poet or his age, unless he be the same as the Tha'labah b. Ṣu'air who is said to have become a Muslim and to have known Muḥammad. In the *Iṣābah* of Ibn Ḥajar (i. 406), and also in the *Usd al-Ghābah* of Ibn al-Athīr, this Tha'labah is said to have belonged to the tribe of 'Udhrah, a reputed Yamanite stock. On the other hand, the *Iṣlāḥ al-Mantiq* of BSikkīt says that the *Ṣiḥābī* was Tha'labah b. Ṣu'air *al-Māzinī*, also called Tha'labah b. Abī Ṣu'air, the father of 'Abd-allāh b. Tha'labah to whom traditions are also ascribed. 'Abdallāh died in A.H. 89, having been six years old when the Prophet died (A.H. 11). If this Tha'labah is our poet, then the statement made in the scholion to verse 11 of the poem, that he was more ancient than the grandfather of Labīd, is evidently impossible. Neither in the *Aghānī*, BQutaibah's *Shi'r*, BDuraid's *Ishtiqāq*, nor any other book of reference accessible to me is there mention of any other Tha'labah b. Ṣu'air. His poem plainly shows him to have been a pagan when it was composed (vv. 3, 14). It has suffered somewhat from dislocation, but is on the whole a fine example of the old poetry, setting forth the ideals of a gallant man as the heathen Arabs understood them.

(1) Is there with 'Amrah any equipment for the road for a traveller with a need, who goes forth on his way at evening or when morning dawns?

(2) He is weary of waiting after the long time he has tarried; and he has come to the end of his desire, and will abide no longer

(3) For the promises of one who is cunning, or for her pledges not meant to be fulfilled, though she were to swear by the black [blood of the victims] that flows [over the sacred stones].

(4) She promised thee, then she failed to perform her promise; and maybe what she denied thee would not have hurt her.

(5) And I see that with fair ones ties endure not for ever, whether in poverty or even in the case of the well-to-do.

(6) And when the tie of love that binds thee to thy friend abides not to thee, then cut off thy desire of him with a fleet she-camel, trained to leanness,

(7) Hard and strong, large in the middle ribs, a mighty goer, a swift traveller in the noon-tide heat, of stout and sturdy frame.

(8) She goes on steadily through the fore-noon when the strength of the other riding-camels is spent, as though she were the castle of Ibn Ḥayyah which he built up with bricks and overlaid with plaster.

(9) Thou wouldst think that the leather saddle-bags and the corners of the leather cover of the saddle[, when she hurries along,] were two prominent bunches of feathers on the wings of a male ostrich fleeing in terror;

(10) He races alongside of a she-ostrich travelling home in the evening, whose feathers her swift course causes to fall out, as the man who fecundates the date-palms strips off and throws down the wrappings of the spathe.

(11) The twain thought upon a nest full of eggs ranged in rows one against another, after the Sun had stretched forth her right hand to the covering Night.

(12) Her feeding-places were far away [from the nest], and her youngling twittered to her, in fields where grew the *'ā* and the succulent colocynth, thick and broad.

(13) So the two took their way together, under the gathering shade of night, with a swift even pace like the steady rushing down of an evening shower.

(14) Then [the she-ostrich] set up, as darkness came on, her tent over the eggs, like a woman of the Ḥums in a black veil who lets it fall off her head.

* * * * * * * *

(15) O 'Umairah, how shouldst thou know how many young warriors, shining of countenance, famed for generous and noble deeds,

(16) Fair in their playful speech, whose hospitality finds none to blame it, liberal of their hands [in peace], stirrers-up of battle in war,

(17) I have anticipated in the early morning by buying a dark-coloured small skin of wine, before the dawn, and before the cock raised his clamour.

(18) Then did I shorten the day to them by means of the wailing voice of a tall she-camel [which I caused to be slaughtered to feed them], and the singing to us of a songstress in the cloudy air, and liberal gifts to the slaughterer,

(19) Till the day came to an end, and they returned to their homes, giving no heed to the discourse of him who rebuked their wantonness.

(20) And many the raiding troop like a swarm of locusts have I held back before the dawn, mounted on a keen-sighted steed trained to leanness,

(21) Full of spirit, like a casting-stone—[clad in] an ample coat of mail that turns all arrows, and armed with a pliant spear that quivers when I brandish it.

(22) Yea, and many the girl with a fair white brow, simple and inexperienced in love, [with large black eyes] like an antelope, that charms the sight of him that gazes on her—

(23) I have spent the night teaching her dalliance and removing her fears, until the whiteness of the dawning day shone forth.

(24) And many the adversaries, eager, full of hatred, their breasts vomiting forth bitter wounding words,

(25) Persistent in enmity, have I bowed down to accept that which they loathed, and have repelled their empty claims with manifest right,

(26) By the speech of a man of decision, firm of purpose, who drives his enemy headlong, with his roaring to the roarer.

NOTES

(3) The objects venerated in the ancient Arabian worship were stones, set up on end, *anṣāb* (sing. *nuṣub* or *nuṣb*, from the same root as the Heb. *maṣṣēbhāh*), before which they performed sacrifices in the name of some Deity, daubing the blood of the victim upon the sacred pillar. We often hear, in the ancient poetry, of oaths sworn by the blood so poured forth, which, as dedicated to the Deity, is regarded as holy: *e. g.* an-Nābighah (v. 37) swears—

'By the life of Him whose Ka'bah I have stroked with my hand,
and by the clotted blood poured forth on the standing stones!'

See Wellhausen, *Heidenthum*², pp. 116 ff.

(6) *Cf.* note to No. I, v. 3. The word *ḥarf*, applied to a she-camel, is interpreted in a number of different ways: see Lane, *s. v.* The most probable meanings appear to be either 'trained to emaciation', or 'keen, swift', in either case the beast being compared to the edge of a sword; in my version 'fleet' has been chosen, as the next word conveys the idea of training.

(8) For the comparison of a camel to a tower, *fadan*, see *ante*, No. IX, note to v. 5. No information is given in the commentaries as to the Son of Ḥayyah, the builder of the tower referred to.

(10) Date-palms are diœcious, and have to be fertilized artificially by the transfer of the pollen of the male tree to the female, the male spadix being bruised or broken up and sprinkled on the female flowers, or a raceme of the former being inserted into the spathe of the latter: the operation is called *'abr* or *'ibār*, the male spadix being compared to a needle, *'ibrah*. 'The wrappings of the spathe', *līf*, are the membranous fibres which grow at the base of the foliage of the date-palm, which are put to many uses.

(11) The translation adopts the dual *tadhakkarā* instead of the feminine *tadhakkarat*, the former reading having the preponderance of authority and suiting the passage best. The Sun is feminine in Arabic. This verse is very often quoted, and is said to have been imitated ('stolen', as the critics say) by Labīd in v. 65 of his *Mu'allaqah*; but see the introduction above: the poet seems to have been younger than Labīd. The commentary explains and illustrates the use of the root *kafara* in the sense of 'cover, hide', from which its other applications are derived.

(12) The *'ā* is variously explained as the fruit of a big tree called *sarḥ*, or as that of a low bush or shrub. It is often mentioned in connexion with *tannūm* and colocynth as the food of ostriches, and the latter explanation is most probable. This verse seems out of place, and interrupts the sequence of v. 13 to v. 11; moreover, there is little point in mentioning the female ostrich separately, and the young ostrich, *saqb*, is inconsistent with the rest of the picture, which is concerned with the anxiety of the birds for their eggs.

(13) Here, again, we have speed in running compared to falling or flowing water: *cf. ante*, No. XXII, note to v. 9.

(14) Our poet makes the she-ostrich the incubator, perhaps not knowing the habits of the male bird. The 'tent' is the mass of feathers, compared to a veil which a woman lets fall off her head. The Ḥums (sing. *Aḥmas*) were the Quraish and the other tribes whose lands adjoined the sacred territory of the Ka'bah, viz. Khuzā'ah, Kinānah, and a portion of the tribe of 'Amir b. Ṣa'ṣa'ah which descended from a Quraishite mother, Majd; they observed special austerities on the occasion of the annual Pilgrimage: see Wellhausen, *Heidenthum* [2], pp. 85 ff. and 245–6: opposed to them were the *Ḥillah*, who allowed themselves various privileges during the Pilgrimage.

(15) Our text has Sumayyah for the name of the woman addressed: the translation prefers the alternative reading 'Umairah, diminutive of the 'Amrah of v. 1, which is also the reading of the old authority Jāḥidh. If Sumayyah were right the poem would be made up of fragments belonging to two separate pieces.

(17) For drinking in the morning *cf. ante*, No. VIII, note to v. 16. The word *dhāri'* is taken as explained by Aḥmad in the scholion, line 12, not as Abū 'Ikrimah renders it, lines 10–11.

(18) *Rannatu shārifin* is explained by Abū 'Ikrimah as meaning the sound of a lute (*'ūd*), compared to the yearning cry of an old, or big, she-camel: I have preferred Aḥmad's interpretation, lines 19–20 of commentary; but there is something to be said for the other: *ḥanīn*, the yearning cry of a camel, is used for the sound of the lute (*Ḥamāsah*, 506 foot, *shira'a-l-mizhari-l-ḥanūni*). My rendering has been determined by the last words of the verse, *jadwā jāziri*, and the possibility that the piece was chosen by al-Mufaḍḍal by reason of association of ideas with that which precedes it, where there is also a scene of slaughtering a she-camel (vv. 13 ff.).

Singing-girls are often mentioned as called on to sing on a cloudy day (*yaum ad-dajn*): Ṭarafah, *Mu'all.* 59 ff., &c.; hence *mudjinah* alone means a songstress.* 'To shorten the day' is a common phrase for making it enjoyable, and therefore passing too soon away.

(20) The word *waza'tu* is ambiguous: it may mean, as rendered, 'I have withstood, held back'; or it may mean 'I have captained', the function of a captain being to impose discipline on his host and restrain independent or self-willed action (LA. x. 270[1 ff.]). The latter is possibly its meaning here: in No. XXX, v. 18, *post*, the former is, I think, the sense intended. The dawn is the chosen time for raids: hence *ṣabāḥ* is used in the sense of an attack at that hour. *Shayyi'ūn*, 'keen or far sighted'.

(21) Two doubtful words in this v. are *thaqf*, explained in the scholion as meaning 'on which arrows can make no impression', and *'ātir*, which the commentary will have to be equivalent in sense to the preceding *'arrāṣ*, 'quivering'.

(26) I have rendered the reading *yadha'u-l-'adūwa*, 'repels, hurls back, the enemy'. The 'roarer' is the enemy, who roars impotently against the poet his adversary. The scene depicted is one of contention for personal or tribal glory, with satire and invective as the weapons.

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* It seems possible, however, that *mudjinah* may have another meaning, viz. 'trained, educated': this is certainly the meaning of its equivalent *dājinah*, applied to dogs, in Labīd's *Mu'all.* v. 49.

XXV

AL-ḤĀRITH SON OF ḤILLIZAH, OF YASHKUR

THE poet was the author of the *Mu'allaqah*, and therefore a contemporary of King 'Amr son of Hind of al-Ḥīrah (A. D. 554–69), before whom that poem was delivered. Two other pieces by him are contained in our Collection, No. LXII and Appendix I, and his short *Dīwān* exists in MS. in Constantinople, and will, it is hoped, some day be published. The tribe to which he belonged was a branch of Bakr b. Wā'il, a large and famous group: but Yashkur was not the most distinguished member of it. The commentary says that the poem before us was, according to Abū 'Amr ash-Shaibānī, composed in praise of Qais son of Sharāḥīl, chief of Dhuhl b. Shaibān, whose mother was Māriyah daughter of Sayyār of the same tribe, another and more celebrated branch of Bakr. Abū 'Amr, as a client of the tribe of Shaibān, should have been in the best position to report the traditions of the tribe; but the verses celebrating the person praised, who is called a King, and whose generosity seems to be of a kind beyond the compass of a chief of nomad Arabs, suggest that some greater personage was intended. There was a much more famous 'Son of Māriyah', the celebrated al-Ḥārith the Lame (*al-A'raj*), of Ghassān, whose mother, according to Arab tradition, was 'Māriyah of the earrings' (*Dhāt al-qurṭain*), daughter of Arqam, of the house of Jafnah; he was entitled to be called king, and was a prince of the Roman Empire and defender of the Roman border against the Persians and their supporters the kings of al-Ḥīrah. Al-Ḥārith destroyed King al-Mundhir son of Mā'-as-Samā in June A. D. 554, and did not himself die till 569. The poem would suit him better than a tribal chief. I am not able to say whether the *kunyah* Abū Ḥassān (v. 10) is applicable to al-Ḥārith the Lame; but if he had a son of that name, this would be decisive.* The gifts enumerated in vv. 11–12 recall those of al-A'shà's poem (*Mā bukā'u*) addressed to al-Aswad, also a person of royal race, whether in the line of al-Ḥīrah or that of Ghassān, as Abū 'Ubaidah thought (see Prof. Geyer's edition, p. 28).

Little is recorded of al-Ḥārith's personality: the traditions relating to him in the *Aghānī* (ix. 177–81) are entirely concerned with his famous ode included in the *Mu'allaqāt*. He is said to have been old, deaf, and suffering from white leprosy or *leucoderma* (*waḍaḥ*) at the time when he appeared before King 'Amr; but he nevertheless achieved a great success, and saved the lives of the hostages of Bakr who were then in the hands of the King, who was minded to make them over to the Taghlibites in retaliation for the death of the hostages of the latter tribe, who had perished of thirst in the desert during an expedition. His surviving fragments show a delicate artistry and a contemplative and somewhat didactic temper.

* Ḥassān (diptote, not derived from the root *ḥsn*,) appears as the name of another personage belonging to the group of Ghassān, the well-known son of Thābit, the official poet of the Prophet: it may have been a common name in this Yamanite group.

(1) Whose were the dwellings, all but faded out, at al-Ḥubs, the traces of which are like the written sheets of the Persians?

(2) Nought is to be seen there save the herds of wild kine, black-cheeked, [their white backs] shining in the sun,

(3) Or the foot-prints of the noble steeds in the sides of the higher ground, and the marks of their trampling there.

(4) I stayed my comrades there, as I revolved all my memories of things past—and I was ever a man to dream!

(5) Until, when the gazelles wrapped themselves in the skirts of the shade, and sought the noon-tide shelters they had made [by the roots of trees],

(6) And I lost all hope of that which I had longed for with pain from her—and nothing brings trouble of mind to an end like hopelessness—

(7) I betook myself to a she-camel, lean and muscular, as strong as a male, who shatters the stones with the blows of her short rounded feet,

(8) With the leather shoon cut through by long wear—the rags of them fly about like morsels of fur in the rugged level plains.

(9) Wilt thou not then direct her course to a King of good judgement in the shepherding of his people, glorious of soul—

(10) To the Son of Māriyah, the generous—nay, is there any peer to the Father of Ḥassān among mankind?

(11) He bestows on thee ample coats of mail, swelling out over the girdles that hold them in at the waist, and black horses [tall] as palm-trees,

(12) And ingots of yellow gold which he gives by twos, and slave-girls, some white, others with a violet tinge in the inner lip.

(13) He gives no thought to his wealth as he deals it around: to him a lucky star and an unlucky are all one;

(14) And for him goes up the prayer there, never against him, what time the noses of men are abased as they stumble in the dust.

NOTES

(1) The place here named, al-Ḥubs, is said to be also pronounced al-Ḥibs and al-Ḥabs, the vocalization with *u* being the preferable one. 'Written sheets', *mahāriq*, pl. of *muhraq*, are pieces of silk or cotton stuff which, after being stiffened with size (*ṣamgh*), are polished with a shell; the surface thus obtained is used for writing on. The word is of Persian origin, *muhrah* (Pahlavī *muhrak*) in that language being the name of the shell used for polishing the stuff (see LA. xii. 247 [6 ff.]). Al-Aṣma'ī derives it from the words *muhrah-kard* ('having had the *muhrah* applied'), and supposes that all but the first letter of *kard* has been dropped: this is unnecessary, for instances abound of words where the name of the instrument applied has been transferred to the result produced, and in

old Persian the *k* (or *g*) still persisted at the end of *muhrah*, instead of *h*, when the word was borrowed by the Arabs.

(2) The alternative reading *fi-sh-shamsi* has been adopted.

(3) *Jimād*, plural of *jumud*, is the higher hard soil (here probably of clay) rising out of the sand, which would retain impressions of horses' hoofs.

(5) For the noon-day shelters of antelopes and gazelles see *ante*, No. X, note to v. 11.

(7) The hard short pads of the poet's camel are compared to blacksmiths' hammers, *mawāqi'*, pl. of *mīqa'ah*. Here *ḥarf* is probably used in the sense of lean and sinewy: see *ante*, No. XXIV, note to v. 6.

(8) Camels are shod, for the protection of their feet from sharp stones, with leather shoes or wrappers (*naqā'il*, sing. *naqīlah*), held on with thongs or straps (*sarā'iḥ*, sing. *sarīḥah*).

(10) 'The Son of Māriyah': see introduction. The name has nothing to do with the Greek Μαρία: it is Aramaic, fem. of *Mār*, Lord.

(12) 'Gives by two's', *yuḍ'ifuhā*: this may be taken so, or, as al-Aṣma'ī suggested, 'he treats them as of no account'. The dark tinge in the gums and inner lips (*la'as*), such as is seen in most Arab women, is admired.

(13) *I. e.*, he does not consult the astrologers as to days which will be lucky or unlucky for the distribution of his bounty, but treats all times as appropriate for it.

(14) The implication in this verse appears to be that the king celebrated is always victorious, so that a chorus of blessing rises from his subjects. Those whose noses are abased in the dust are his enemies.

XXVI

'ABDAH SON OF AṬ-ṬABĪB, OF 'ABD-SHAMS, OF SA'D, OF TAMĪM

THE poet was of the same tribe as Qais son of 'Āṣim, the powerful chief of Tamīm (see *ante*, No. XXIII, introduction), and shared his fortunes. He is remembered only by the two poems included in our collection, and by a short elegy on Qais contained in the *Ḥamāsah* (pp. 367–8 *), which seem to be all that has survived of his compositions. Like his patron, he accepted Islam late in life; but the poem before us, in its scene of wine-bibbing (vv. 66–81), shows that the restrictions of the new faith did not weigh heavily upon him. Yet the poem must have been composed some years after Tamīm became Muslim. The critical passage is the prelude, which is said by Ṭabarī (series I, vol. iv, p. 2118) to have been composed to celebrate the victory of the Bakrite chief al-Muthannà over the Persians at Babylon (Bābil) in A. H. 13, when the Arabs killed an elephant and pursued the flying Persians to the gates of al-Madā'in. If this is correct, the poem must have been put together before the founding of al-Kūfah after the battle of al-Qādisīyah in A. H. 15, and we must take the words in v. 7 mentioning *Kūfatu-l-jund* as applying to some encampment of the Muslim army other than the city on the Euphrates. But this passage in Ṭabarī's chronicle is taken from the narrative of Saif the

* Translated in my *Ancient Arabian Poetry* (1885), p. 33.

Tamīmite, and is, like the rest of the stories from that source, subject to much suspicion. It is open to us to put the poem, as its tenor would seem to make more probable, at the time of al-Qādisīyah and the subsequent founding of al-Kūfah, the military colony which the Caliph 'Umar planted close by the old Arab capital al-Ḥīrah. In that case its date must be subsequent to A. H. 15 (A. D. 637).

The poem is long and discursive, and in parts rather prosaic; but it contains much interesting matter. The prelude (vv. 1–8) indicates the unwillingness of a nomad Arab to contemplate abandoning life in the Desert for the town. Then follows an account (vv. 9–23) of a long and toilsome journey on camel-back, and of a she-camel, the poet's mount, of finest breed. To this succeeds, as a comparison with the camel, a long description (vv. 24–44) of a solitary male oryx, and its pursuit by a hunter with dogs; as usual, it beats them off and escapes at its best speed. Then comes another account of a journey through dangerous country (vv. 45–53) where the camels are accompanied by horses (v. 51), indicating that the party was bound on a raid. Then follows a scene in a champaign inhabited by wild animals, which the poet pursues mounted on a horse which he describes (vv. 57–65). The poem ends with the drinking scene (vv. 66–81), altogether in the spirit of paganism, with its revelry begun in the early morning, accompanied by feasting on roast meat, and cheered by songs sung by a girl. The apparatus described has many echoes of Persian customs, such as we find everywhere in the similar episodes in al-A'shà's poetry: the embroidered rugs and carpets, the removable table (*khwān*) for the food, the mixing bowl, the costly wine-vessel of silver, and the house of masonry in which the banquet is held.

(1) Is the tie to Khaulah still subsisting now that she and thou are parted? or art thou, far away from her, occupied with some other love?

(2) Khuwailah dwells now in an abode where she is neighbour to the folk of al-Madā'in, and therein is the cock and the elephant;

(3) [Her people] smite the heads of the Persians there in the open plain: of them are knights not wanting in weapons nor unskilled in the rider's art.

(4) And there has stolen through thy heart, from the return of thoughts of her, a subtle languor of love, and a sense of being bound by a pledge—

(5) A languor like the languor of one fever-stricken: when it quits him on a day, the lingering traces of it come back upon him again by night.

(6) There are days belonging to loved ones on which thy memory dwells, and before the day of parting there is a foreboding of distance to come.

(7) She who has left the Desert and pitched her tent in the gathering-place of the Army—Oblivion has passed over her love and caused it to vanish away.

(8) Turn away then from her, and let her not distract thee from business: verily love-longing, after grey hairs have come, is but to wander astray!

(9) [Betake thyself] to a sturdy she-camel, hard as a smith's anvil, strong and bulky—in spite of weariness she has a steady trot and amble—

(10) Firm as a rock: she signals, when she is urged along, with a tail like the raceme of a date-palm, on which there remain yet some puny dates ungathered:

(11) Long-backed, stuck [as it were] all over with lumps of flesh; superabundance of sprightliness takes possession of her when all the other easy-paced camels are worn out with weariness;

(12) Her run slackens not, while there controls it the bordered rein, made of strips of leather tanned with *gharf*, close-plaited.

(13) Whenas the journeying of the party is toilsome along beaten tracks that look like the streaks of palm-mats woven in the mountains of al-Yaman—

(14) A plain way, round which thou mayst see the eggs of the sand-grouse strewn here and there, as though they were glass bottles in the hollows where they lie—

(15) Glass bottles filled with oil and bare of covering, without any sheaths upon them of woven palm-leaves;

(16) And in the water-skins of the party little water is left, and they are pressing on, while in the small water-bags there remain only a few muddy drops;

(17) And the pale-coloured camels are urged to the utmost of their strength, being belaboured, some with the camel-stick, others with the rider's heels,

(18) While others [, being spent,] are led along gently, their saddles laden upon other beasts, and their furniture distributed between the rest of the party:—

(19) Then there guides the caravan a leading she-camel, not neglectful of the way, what time the rugged uplands and the mile-pillars are kindled in the blazing heat—

(20) One that shakes [through briskness] as she goes along, that holds high her head, quick of pace: her elbows are curved so as to stand well away from her sides:

(21) Of full strength—the nail of her foot cuts cleanly into the earth, as the knife of the shoemaker cuts cleanly into the skin of leather dyed red with *ṣirf*;

(22) She throws her foot forward now, and now brings it back again; and its edge is notched from the continual spring of her pace.

(23) Thou mayst see the stones fly scattered away from her feet, like as the sieves separate and scatter the worthless parts of the grain.

(24) On the day that she comes down to the water, after drinking none for three days, she is like a wandering wild bull with divergent horns, and eyes rimmed with a circle of *kuḥl*,

(25) Clad [as it were] in a new white shirt over his natural colour, with legs that seem to have on them drawers of striped *khāl*,

(26) Marked with brownish black in the face, on his pasterns anklets of white, and above that as far as his hocks black rings.

(27) There came upon him in the morning a hunter who runs with his dogs, burnt brown as though he were baked with the heat of the sun;

(28) He has at home a railing wife, shock-headed, naked, in her bosom a lean babe like a monkey.

(29) He calls by name his trained dogs, all alike in appearance—famished hounds that will not hang back when they get an opening to seize the prey:

(30) They follow a shock-headed master, like a wolf, active and wiry, who goes along before them about a lance's length in front.

(31) He gathers the dogs together for a little, then lets them loose on the bull—black dogs are they, with their ears scratched and torn;

(32) Then fear fixes itself in the pupil of the bull's keen-sighted eye—an eye that had no need of collyrium to clear it of dust;

(33) Then he turned to one side, and sped away, and they turned with him: each one of them flies, sticking close to him, [with their limbs straightened out] as though from leanness they were javelins.

(34) Then he shook himself, [scorning flight,] casting forward a pair of horns ripe and hard—wading through the pools of death, depending on himself alone—

(35) A pair, both alike, with their knots close together, and in their sides and points smoothness and length;

(36) Each of them he intends to use in the press of fight: verily, on the morning of fear a man looks to his weapons!

(37) He deals thrusts as he finds a chance, not driving them home, in a flurried way, with a long horn whose root projects forth from the suture of his skull;

(38) Until, when he had planted by his thrusts sore pain in their breasts, and his horn had been thoroughly drenched with the blood of their entrails,

(39) He turned and departed, and they were left lying where they had beset him, the most of them mangled with bleeding wounds, and one killed outright:

(40) While he, when his swift going has brought his full strength into play, is like a sword unsheathed, whose surface skilful hands have polished fair.

(41) Fronting the wind he flies, keeping stedfast on his course, with his tongue hanging out on the left side of his mouth.

(42) He throws up the dust [as he runs] with eight toes on four legs, whose touch on the ground is scarcely perceptible—

(43) [Legs] at the back of which, on one side, are horny excrescences that seem as though they were warts on the back sinews of the shank.

(44) There cleaves to him on either side a cloud of dust which he raises as he gallops, and the space between his legs is filled with stones which he dashes up from the gravelly ground.

(45) Yea, and many the drinking-place, stinking from long disuse, with camels' dung defiling its depths, covered with a scum of rubbish swept into it by the wind,

(46) Which looks, in the buckets of my companions when they draw thereout, as though it were the remains of a fat sheep's tail melted down in the pot—

(47) To which I have brought my party down to drink, what time drowsiness had taken possession of them; and I bade them, when they had drunk fully of its water, to take rest in the noon-tide,

(48) Through the extremity of the heat, till they should start again in the evening: there was a rent in the waterskin that wanted mending, and the skin must be thoroughly soaked.

(49) When we halted there, we raised above us [on our spears] as a shelter our sheets, and the cauldrons bubbled with meat being cooked for the party—

(50) [Meat], some dark-red, some red mottled with white which the cook had not thoroughly cooked: as soon as the boiling had changed its colour somewhat, it was taken and devoured.

(51) Then we turned to our short-haired steeds, branded with our device, and their manes were the napkins with which we wiped our hands.

(52) Then we started again on our journey, riding on pale-coloured camels, with their legs bound round with strips of leather [that kept on their shoes], the jaded and stumbling of which were brought along by gentle leading, rubbing with butter and [camels'] dung, and covering the sore part with a shoe.

(53) They walk heavily with water in broad waterskins provided with loops, some of which are hung behind the saddles of the riders, and others slung two and two across the camels' backs.

(54) We hope for the mercies of a Lord whose bounty is never failing: all good things are in His keeping, and through Him they come to men—

(55) A Lord who has given us possessions to hold as our own; and all things which God gives to men are a trust to be worthily used;

(56) And a man labours for an end to which he does not attain; and Life is a withholding, and an anxiety, and a hope.

(57) And many the remote pasture, watered copiously in Ṣafar by the first rain of winter, with showers that came upon it by night, and fell in heavy drops,

(58) Where the wild creatures, the ash-coloured ostriches and the large-eyed antelope with their younglings, heard not a sound to stir their fear,

(59) And where the young of the troops of ostriches were like young lambs, [happy and playful,] and mixed with them older birds, and others older still that had not yet laid eggs—

(60) I have scattered the wildings from it in affright, for all they were so peaceful, as though they were camels driven off in a foray made at early dawn,

(61) Mounted on a steed lean of face like a wolf, stripped for speed, noble of race by sire and dam, perfect both in beauty and height,

(62) Compact and full in the muscles of the back, bare of flesh in the shanks—his flesh has been taken down by being constantly ridden in the cool of the morning and the evening;

(63) The small white star on his forehead, when he stands upright, resembles hoary hair slightly dyed with *ḥinnā* and then washed.

(64) When his master calls on him by name among a thousand others, his wiry compact shanks, and his hoofs like hammers of stone, carry him forth far in front of them all.

(65) He reaches out far with his legs, then bends them inwards—he is master of both kinds: right quickly does he draw them together when they have been stretched out at full length in the gallop.

(66) And oft-times have I gone forth at dawn, when the limb of the sun was bursting forth, while there was still over it a covering from the blackness of night,

(67) What time the cock stood forth at the whitening day, and challenged some one of his folk—and a weaponless people are they!—

(68) To the vintners' booths, while there seconded me in seeking the delight of the wine one loose in his waistcloth, keen like a sword-point, alert and nimble,

(69) Generous-handed—when things are grave, he acts with gravity: one who mingles sport with pleasure, a rover in search of delight.

(70) Then we reclined on carpets over which were spread embroidered rugs most sumptuous, with work of many colours:

(71) Thereon were to see the pictures of things manifold—fowls of all kinds, and lions lurking within the brake;

(72) In a house four-square, which its builders had plastered and beautified, wherein were lamps with twisted wicks that lit up the night.

(73) By us was an amphora with the seal broken off, like the runnel of a cistern-head which has been broken down by the trampling of the press of camels coming to drink, and by it a water-skin with its spout tied up to its neck,

(74) And a flagon of shining [silver], with its top bound round, above the plaster that stopped it, with a wreath of sweet basil;

(75) Cooled was the wine by mixing with water, and between the amphora and the flagon was a mixing-bowl, like the middle of a wild-ass, pierced with a hole [from which to pour the wine when mixed];

(76) And the flagon was full, overflowing with foam atop, and a roast quarter of a sheep lay by, transfixed with a spit;

(77) Busy therewith was a servant, active, his garments girt up, above our table, and in a wooden dish were all kinds of spicery.

(78) Then did I quaff the tawny fiery wine, tapped now for the first time, sweetest of drinks—such delights bring lightness into life!

(79) Pure it was, yet soft as though it had been mixed; and sometimes there pleased us a song, brilliant like painters' work set off with gold, borne about [by men for its excellence];

(80) A long-necked songstress, friendly in her manners, trilled out its final vowels: in her voice was a clear enunciation which charmed our company as she sang;

(81) She spent the morning giving us delight, and we requited her with gifts: we cast upon her [costly] mantles of *burd*, and even our shirts.

NOTES

(2) Al-Madā'in, 'the congeries of cities', plural of *Madīnah*, is the name by which the capital of the Persian Empire on the Tigris, about 25 miles south of Baghdad, was known to the Arabs: it is the ancient Ctesiphon and Seleucia, with their suburbs. To a Beduin Arab the presence of fowls indicates a country of settled dwellers (*ḥaḍar*) as opposed to the nomads. The elephants of the Persian king figure largely in the stories of the early battles of Islam.

(3) Al-Madā'in was taken by the Muslims under Sa'd b. Abī Waqqāṣ and plundered in A. H. 15 (A. D. 637) after the decisive battle of al-Qādisīyah; whether the verse refers to this great event, or to the earlier battle, dated by Ṭabarī in A. H. 13, at Babylon, in which al-Muthannà, the chief of Shaibān, worsted the Persians and slew an elephant, is uncertain: see the introduction.

(7) *Muhājiratan*: *hājara* is the technical term for migration from the nomad to the settled life; in early Islam it was specially used for those who migrated from Mecca to Medina for religious reasons, and also for those from the outside tribes who left their unconverted fellows and settled in Medina; by the time of our poem, however, the first meaning had again asserted itself. 'The gathering-place of the Army', *Kūfatu-l-Jund*: whether we are to take this as the proper name of the city of al-Kūfah, or as a common noun indicating a camp of a host in general, depends on the date to which we assign the poem. Al-Kūfah was not founded till after the battle of al-Qādisīyah in A. H. 15 (16, 17, and 19 are also given as the dates), some time after the foundation of al-Baṣrah, the southern military colony; see introduction. 'Oblivion', *ghūl*, 'destruction, perishing', not here a person.

(11) 'Stuck all over with lumps of flesh', *maqdhūfatun bi-n-naḥḍi*; 'Abīd, v. 8, has a similar phrase (*maqdhūfatun bi-lakīki-l-laḥmi*). The muscles apparently become prominent when the fat has been worked out by training, or by the expense of long journeys, and present the appearance of lumps of flesh stuck on the surface.

(12) 'Bordered', *muḥarraf*; the *jadīl* or *zimām*, the rein which controls a camel, being attached

to the ring inserted in the animal's nose (called *burah* if of brass, *khizāmah* if of hair), is made of plaited strips of leather, and has a border, *ḥarf*, on one side. *Gharf*, a tanning material of which the nature is variously explained: see Lane, *s. v.*

(13) The apodosis of this verse and those following is not reached till v. 19.

(14) The mention of the eggs of the sandgrouse has for its object to enhance the distance and toilsomeness of the journey; these birds are said to fly all night over the desert to water: but the poet's journey was longer than their nightly flight, and they were compelled to rest *en route*: making for themselves hollow nests, *afāḥīṣ*, in the ground, some of them laid eggs therein: see *ante*, No. VIII, note to v. 29.

(16) 'The water-skins', *asāqin* (pl. of *asqiyah*, pl. of paucity of *siqā'*), are the large bags carrying the general water-supply of the party. 'The small water-bags', *'adāwà*, pl. of *'idāwah*, a small water-skin carried by one man for his private use.

(17) 'Pale-coloured camels', *al-'īs*, pl. of *'aisā* and *a'yas*: camels of this colour are most highly esteemed.

(20) If a camel's elbows rub against its sides, a sore is produced, known by various names according to its severity (*ḍāghiṭ*, *ḥāzz*, *nākit*, and *māsiḥ*, the first the worst).

(21) For *ṣirf* see *ante*, No. III, note to v. 5.

(24) The wandering male white antelope, *Oryx beatrix* (called by the Arabs 'the wild bull'), drawn here and in the following verses, owes his solitariness to his having been defeated by some other male oryx who has driven him away from the females. For the animal see No. XXI, *ante*, note to v. 8. The oryx has a circle of black or brown round the eyes and other black markings on the face, compared to the *kuḥl* or *ithmid* (powdered antimony sulphide) used to enhance the blackness of the eyes by a line drawn round them.

(25) *Khāl*, a stuff made in al-Yaman, having stripes of black and red. The oryx has black or brown rings on its legs, the body being white but for a streak of dark colour half way down the side parallel with the belly.

(27) For the picture of the hunter drawn here and in the following verses compare that in *Muzarrid's* poem, No. XVII, *ante*, vv. 64 ff.

(28) 'He has at home', literally, 'he returns home to', *ya'wī 'ilà*.

(31) It is explained that the hounds have hanging ears, and that in running fast their heads are brought near the ground, when the nails in their forefeet catch the ears and inflict wounds on them.

(32) 'That had no need of collyrium (*kuḥl*) to clear it of dust', literally—'into which the needles (with which collyrium is applied—*malāmīl*, sing. *mulmūl*—) had not passed by reason of dust having collected therein'.

(33) Here the dogs, with their limbs straightened out in the chase, are compared to javelins, just as horses galloping at full speed are compared to spears (*ante*, No. VII, v. 6).

(42) 'Whose touch on the ground is scarcely perceptible', *massuhunna-l-'arḍa taḥlīlu*. *Taḥlīl* is the formula for avoiding the guilt of perjury by providing a way out of the obligation of an oath. This way is called *ḥill*: for this purpose it is sufficient to say *in shā'a-llāh*, 'if God will' (or, in the days of paganism, some equivalent phrase). Hence the expression comes to mean 'in the very smallest degree'. The verse, in describing the touch of the antelope's feet upon the ground as scarcely to be seen, is hardly consistent with the rest of the picture: feet that scarcely touch the ground could not cast up a cloud of dust and stones as described in v. 44.

(45) The long disused (and therefore stinking, *ājin*) water is a symbol of danger: see No. VI, *ante*, note to v. 3. The horrible water with which travellers in the deserts of Arabia and parts of Africa have in most places to be content has often been described.

(51) This imitates a verse of Imra' al-Qais. We have not previously heard of any horses accompanying the party, and it must be concluded from their mention here that a raid is intended.

(54) The translation adopts the reading *diyamun* in place of *ḥasanun*; the good things hoped for are apparently booty of camels in the raid.

(55) *Takhwīl*, 'making over to possession', is a Qur'ānic expression (vi. 94 and xxxix. 11).

(57) For the month of Ṣafar see *ante*, No. XIX, note to v. 9.

(64) A horse-race is here referred to: see *ante*, No. XXII, note to v. 13.

(68) 'Loose in his waist-cloth', *rikhwu-l-'izāri*. The *izār* or waist-cloth is trailed along the ground when one is at ease and in enjoyment of life: it is girt up tight when serious business is on hand: see *ante*, No. XX, note to v. 23. 'Alert and nimble' is the rendering chosen for *mashmūlu*, of which different interpretations are given: 'showing alacrity in liberality'; 'blown upon by the north-wind' (*shamāl*), supposed to make one alert, or like a cloud smitten by the north-wind that descends in showers; or, lastly, 'of sweet disposition', *ḥulwu-sh-shamā'il*.

(69) 'A rover', *ḍillīl*, one that goes astray and will not heed the admonitions of age and wisdom.

(70, 71) Persian carpets and rugs are evidently described.

(72) 'A house four-square': here we have the original meaning of *ka'bah*, 'cubical house': to a nomad dweller in tents all details of town life have interest.

(73) The apparatus of a wine-feast here described abounds in difficult words of which the commentaries and lexicons give inadequate explanations: it was not creditable for a Muslim to know too much about such forbidden matters. The commentary has been followed in explaining *aṣīṣ* as an amphora (*dann*) with the head broken off, unsealed: if this is correct, *ziqq* must here mean the skin containing the water for mixing; it generally means a skin containing wine, but there would be no point in having wine both in an amphora and a skin. *Maghlūl*, literally, confined by being tied up with a *ghull*, a shackle for the neck made of thongs, here means that the limb of the skin representing the animal's fore-leg, through which the contents are poured out, is tied up to the neck so as to prevent them from escaping.

(74) 'Flagon', *kūb*, is the word for the vessel in which the wine is distributed; it is described as having neither handle nor spout, but in other respects resembling a *kūz* or *ibrīq*: the word is used four times in the Qur'ān (xliii. 71, lvi. 18, lxxvi. 15, and lxxxviii. 14) in describing the wine of Paradise. It is unlikely that it is of Arabic origin: one thinks of the Low Latin *cuppa, cūpa*, but it was certainly not a *cup*. The word *azhar* used of it indicates that the material was silver: see 'Antarah, *Mu'all.* 39. The vessel was stopped with plaster or clay (*siyā'*) and wreathed round with flowers (it is uncertain whether *raiḥān* here has its special meaning of sweet basil, *Ocimum basilicum*, or the more general one of sweet-scented flowers).

(75) Wine was sometimes mixed (as here) with cold, sometimes (as in 'Amr b. Kulth., *Mu'all.* 2) with hot water, and sometimes drunk unmixed (*ṣirf*). The mixing-bowl, *ḥubb*, has its name from the Persian *khumb*: Prof. Bevan suggests that the bowl is compared to the belly of a wild-ass because it is constantly being refilled: the ass requires to drink frequently, and the phrase *ḍhim'u -ḥimārin*, 'the thirst-interval of an ass', is a proverbial expression for a very little time (see Lane, p. 1923 *b*). 'Pierced with a hole', *mabzūl*, to let out the mixed wine without disturbing the lees. (Unfortunately there is no commentary to this verse.)

(77) The 'table', *khiwān* (Pers. *khwān*), is the small low removable table brought in with the food, the guests sitting round it on the floor.

(78) 'Fiery wine', *qarqaf*, that causes trembling in the limbs; *kumait*, red or tawny, the colour of a dark bay horse.

(79) The interpretation adopted of *ṣirfan mizājan* is that given in the commentary, though it is scarcely consistent with v. 75, which describes the wine as mixed. We might perhaps take it that the poet means that he drank the wine now mixed, now unmixed. The simile for the song, 'painters' work set off with gold', suggests Persian influence. 'Borne about', i. e. carried abroad, popular, in every one's mouth.

(80) The Arabs (like the Hebrews, Cant. iv. 4) admired long necks in women (*ante*, No. VIII, v. 3, and XVI, v. 70). The singer prolonged the final vowels with a high trill (*tudhrī*), and clearly enunciated the syllables (*tartīl*, a Qur'ānic word, *sur.* xxv. 34), giving each its due measure and value.

(81) *Burd*, a striped stuff made in al-Yaman, worn as a luxurious garment. *Sarābīl*, sing. *sirbāl*, in Arabic means shirts, and, by extension, coats of mail; the word comes into Arabic from Aramaic, *sarbālā*: it occurs in Daniel iii. 21, 27, where it is rendered by the LXX σαράβαρα, and by Symmachus ἀναξυρίδες; the former Greek word is found in a fragment by the comic dramatist Antiphanes, early in the 4th cent. B. C., and is obviously of Persian origin. In Jewish Aramaic, and in New Hebrew, *sarbāl* means 'breeches', *braccæ*, and this, with the Greek, seems to point to the Persian *shalvār*, *shilvār* (in some more ancient form) as the original. The word has been much discussed (see reff. in the Oxford Heb. Lexicon, Fränkel's *Aramäische Fremdwörter*, &c.), but I continue to think it most probable that the original meaning was 'drawers', 'coverings for the legs'. Instances abound of loan-words (especially those of articles of dress) having their meanings greatly changed by the borrowers; an instance in point is the growing use in English of the word *pyjama* (Pers. *pā'ē-jāmah*, 'leg-covering') not only for 'drawers', which is its correct meaning, but also for the accompanying jacket. Besides *sirbāl*, 'shirt', Arabic has the form *sirwāl* (see v. 25 of our poem), in the original sense of 'drawers', probably a direct borrowing from *shilvār*. The Beduins do not wear breeches: their lower garment is the *izār* (Heb. *ēzōr*) or waist-wrapper: see the shifting of meaning in this word in modern times mentioned in Lane, 53 *a*.

XXVII

THE SAME

THE poet's testament to his sons: First, he enumerates the four precious possessions which he leaves to them—a good name, a high rank as champion-orator in contests of prose and verse, property gained as gifts by his poetic art, and good counsel in general for cases of difficulty (vv. 2–6). Then he passes to precept: fear of God, honour to parents, and avoidance of hatred within the tribe are enjoined (vv. 7–10); on this last theme, the disastrous effects of hatred, he enlarges in picturesque language (vv. 11–18). The great group of Tamīm included a large number of branch tribes, which were much divided by enmities among themselves; a striking example is the life-long contest of satire between Jarīr and al-Farazdaq (both members of the tribe) in the first century of Islam, which has come down to us as the *Naqā'iḍ*. Then he recalls his own achievements, dwelling with special satisfaction on his victories in contests of words (vv. 19–22); and finally winds up with mournful reflections on the universal doom of death. There is little in the poem, except the formal piety of v. 7, to indicate the temper of Islam. Death seems still the end of all, and contests of satire, which the Caliphs 'Umar and 'Uthmān rigidly suppressed, are looked upon as the best means of acquiring glory.

(1) Sons of mine! I have reached old age, and my sight fails me: yet in me there is wisdom to be gained by him that seeks for it;

(2) And though I be dying, yet have I raised a building of deeds done, from which there will remain to you four matters of fair fame:—

(3) A good name, when the noble are called to mind, shall adorn you; and the inheritance of a reputation beyond that of other men is profitable;

(4) And a place as champion in Days wherein victory was won, when passions were hot—and assemblies bring together all kinds of men;

(5) And gifts gained by my labour which shall enable you one day, when craving comes upon men [through dearth and famine], to relieve them;

(6) And good counsel in the breast welling up to you, so long as I continued able to see and hear among men.

(7) I enjoin on you the fear of God: for He alone gives good things to whomsoever He wills, and withholds them as He wills;

(8) And kindness towards your parent, and obedience to his command—verily the most pious of sons is the most obedient;

(9) And the old man, when his own folk obey him not, his hands are straitened—how shall he manage his affairs?

(10) And leave hatred alone—let it not be a motive in your lives! hatreds should be laid aside where kinship exists.

(11) Pay no heed to him who spreads mischievous rumours among you under the cloke of sincere friendship: this is deadly poison!

(12) He lets loose his scorpions that he may stir up war among you, as the cupping-vein sets the other veins at work [to supply blood];

(13) Aflame with hate, there quenches not the burning thirst of his heart honey mingled with water in a drinking-bowl.

(14) Trust not a folk whose boys grow up among the nurses fed with hatred as from a feeding-bottle;

(15) Their rancour overflows and swamps their good sense, and the malice of their hearts refuses to be plucked out;

(16) —A people who, when the darkness enshrouds them, sally forth like hedgehogs, speeding swiftly abroad with their slanders;

(17) They are like Zaid when he ruined his house, so that their prosperity was broken up and they were rent and divided.

(18) Verily they whom ye look upon as your brothers—it would cure the burning heat in their breasts if ye were to be flung to ground!

(19) Many the difficult pass in the affairs of a people have my hands opened out, and a way of issue was found therein.

(20) Many the meeting-place of contending parties with their feet fixed firm in strife—whoso slipped therein, straightway there flew abroad against him a shameful report—

(21) I have led them forth from the fray, having straightened their crookedness as by the biting of the clip, while they were overcome with hunger and thirst;

(22) And I have reduced them to confusion, their chief prop and stay being [, before me,] like a child in a cradle, a suckling sucking his two strings of little shells.

(23) Yea, in sooth I know that the end of all to me will be a grave in the dust, whither I shall be borne on a bier;

(24) And my daughters will weep in grief over me, and my wife and my nearest kin—then will they part and go their several ways,

(25) And I shall be left there in a dusty place which men like not to visit, while the wind sweeps over me as I lie, put away from men.

(26) And when I am gone, look ye out for a man to take my place, a man with a keen heart, no scatterbrain.

(27) In sooth the passing of the days whirls us all away, and a man's life in the midst of his people is but a deposit, soon to be given back;

(28) He toils and gathers wealth with labour as though possessed—yet he eats not that which he brings together:

(29) Until when in due time his doom comes upon him—and to every man there comes an overthrow which there is no escaping—

(30) They fling to him a farewell of 'Peace!' and he answers none—the keenest of hearing is deaf to the call!

NOTES

(1) In the second hemistich *muṣliḥ* is explained as 'one who seeks for good counsel' from me: this interpretation is doubtful; possibly the sense may be 'He who takes care of me, looks after me in my weakness, will reap advantage'. The phrase is used by Jarīr in an imitated passage, *Naqā'iḍ* 963[12]. *Mustamta'* is an infinitive or verbal noun = 'the expectation of profit'.

(3) For *al-muqaddam*, 'beyond that of other men', the *vv. ll. al-mutallad* and *al-mu'aththal* give the meaning 'long-established'.

(4) The second of the four things the poet enumerates is his pre-eminence as a speaker in verse or prose in the contests, whether within the tribe or without it, on behalf of himself, his house, or his people: such a contest he draws for us in vv. 20–2 below. *Maqām* is a technical word for standing up to recite.

(5) *Yughnīkumū* might be rendered 'will make you independent of outside help': but the sense adopted in the translation is doubtless that which the poet would have preferred.

(10) The rendering of the second hemistich is somewhat uncertain, but on the whole the sense given appears to be that intended: this seems probable from the alternative reading *tūda'u* for the *tūḍa'u* of our text; the sense of 'giving over, leaving alone,' is the only one in which the two roots *wd'* and *wḍ'* coincide. In al-Buḥturī's *Ḥamāsah*, p. 353, this verse is ascribed to an-Namir b. Taulab, and *tuqdha'u* is read for *tūḍa'u*, when the sense would be 'Verily hatreds disgrace kinship'.

(11) 'Deadly poison', literally, 'poison steeped long, or macerated'.

(12) The cupping-vein, *akhda'*, is said to be either of the two branches of the occipital artery, at the back of the neck, where the cupper applies his cup to let blood. The Arabs apparently imagined that each vein (or artery) held only a certain amount of blood, but that the cupping-vein set flowing into itself all the other veins when it was tapped, so that all were drawn into the expense of blood;

the poet compares to this the spread of slanders which involve in the growth of ill-will the whole tribe.

(14) 'Nurses', literally 'midwives'. The commentary bids us understand *yunsha'u* as meaning that the babe has nourishment administered *by the nose* (*sa'ūṭ*): but the lexicons allow us to take the word as referring also to the mouth (*wajūr*), which is certainly more natural.

(15) For *aḥlāmihim*, 'their good sense', there is a *v. l. arḥāmihim*, 'their ties of kinship', which would suit the verse well.

(16) Hedgehogs, *qanāfidh* (sing. *qunfudh*), are nocturnal in their habits.

(17) This Zaid who ruined his house or tribe is referred to again, *post*, No. XLIV, v. 16. He was a chief of the branch of Tamīm called Mālik b. Ḥandhalah,* who dwelt in Mesopotamia. King al-Mundhir b. Mā'-as-Samā of al-Ḥīrah asked him to give one of his daughters in marriage to a man of al-Yaman who was one of the king's boon-companions. The proud Arab refused, and thereupon the king drove the tribe out of his dominions, killing many and robbing them of their wealth in camels. Apparently the survivors distributed themselves among other branches of Tamīm.

(20) *Maqām* here again is used in its technical sense (note to v. 4 above). *Ḍhalifāt* are the four pieces of wood, two on each side, which form part of the frame of the camel-saddle; they hang down and enclose the camel's body, and when the animal is couched touch the ground. Here the word seems to signify the legs of the contending champions. The commentary quotes a saying applicable to one who ventures upon these critical contests of words: 'You can guard your brother from the consequences of any mistake, except one which he commits when he takes up the orator's wand' (the stick which a speaker in these contests held to make gestures with when speaking).

(21) The clip, *thiqāf*, with which the shafts of spears are straightened.

(22) The poet's chief antagonist is rendered as impotent as a child.

(28) 'As one possessed', *mustahtiran*; this word is variously explained; I have taken it in the sense of 'having lost his reason', 'madly', *dhāhiba-l-'aql*. It may also mean 'solely and steadfastly addicted to the task before him, giving himself up exclusively thereto'; and also 'one who cares not what other people say about him'. All these meanings are appropriate to the passage.

XXVIII

'Ā'IDH SON OF MIḤṢAN, OF NUKRAH, OF LUKAIZ, OF 'ABD AL-QAIS, CALLED AL-MUTHAQQIB

Our poet was, as his poem shows (v. 14), a contemporary of an-Nu'mān Abū Qābūs, the last Lakhmite king of al-Ḥīrah, whose reign probably began between A. D. 580 and 585, and ended between 602 and 607. Another poem by him in our Collection, No. LXXVI, is thought by the scholiast to refer (v. 40) to King 'Amr son of Hind, A. D. 554–69; al-Aṣma'ī, however, did not think from the terms of the reference that the king was meant. There is of course nothing impossible in al-Muthaqqib having been a contemporary of both kings. The tribe to which he belonged, 'Abd al-Qais, was of Ma'addic stock and nearly akin to the two great tribes descended from Wā'il, Bakr and Taghlib (the common ancestor Afṣà). It was settled along the southern shores of the Persian Gulf as far as 'Umān, where one branch of it, Lukaiz, of which al-Muthaqqib was a member, had its lands, while other sections of the same branch appear to have dwelt in the peninsula of Qaṭar and the coast of Baḥrain. North-westwards they were in contact with Tamīm in its various branches, and they were backed in the interior of Arabia by the powerful Bakrite tribe of Ḥanīfah. The Lakhmite kings, as our poem shows,

* B. Mālik b. Zaid-Manāt b. Tamīm.

exercised jurisdiction over them, while in their midst was the strong fortress of al-Mushaqqar, where a Persian governor kept the tribes in check by controlling the markets of the coast on which they depended for grain. This governor, as the story of the death of the poet Ṭarafah shows, was in intimate relations with the Lakhmites of al-Ḥīrah.

Our collection contains two other poems by al-Muthaqqib, Nos. LXXVI and LXXVII, and his *Dīwān* exists in MS. at Cairo and Constantinople (see note to p. 574 of text). The language of his compositions has a large number of difficult words, of the meaning of which the scholiasts were uncertain: the 'Abd al-Qais probably spoke (as their descendants do still) a peculiar dialect of Arabic.

The poem is a pleading with King an-Nu'mān on behalf of the poet's tribe, Lukaiz, which had rebelled, and against which a force had been sent by the king. Praise of the king, of a very fulsome character (v. 16), occupies the middle portion, vv. 14 to 26. The sequence of verses offers no difficulty, and there do not appear to be any *lacunae*.

(1) Alas! yesterday the newly-knit bond with Hind proved to be worn out: she grudged her favour, though it would have cost her little to have granted it.

(2) Would that she had as aforetime remained the object of my desire, according to the manner in which she was wont to strive to capture me, while I for my part hunted her!

(3) But she is of the kind whose love is turned this way and that by the bright face of the nearest friendship that they can win for themselves.

(4) Dost thou then mean it so? Shall I tell thee how many a land, what time in the summer days the Sun stood still thereon,

(5) And the singing cicadas shrilled in the sunshine, and the shining sun-mist, with its white sheets folded and its striped veils, showed its side to me,

(6) I have traversed on a she-camel with well-knit fore-legs, taking long steps as she speeds on, whose swift course in her ceaseless post devours the miles before her?

(7) Then I spent the night, and my camel too spent the night [couched] like a she-ostrich—yea, she spent the night with her saddle-trees and my leather pad never taken off her back:

(8) She closed her eyes, and I closed mine, and she slept in the last hours before dawn, stayed on her folded legs and breast, with her neck outstretched in the sand,

(9) In tracks by al-Arākah, converging together, that face the Ocean's shore; and there is the land where she has to dwell.

(10) [She is sprightly,] as though there were [a cat] by her side at the fastening of her girth—she endeavours to get the better of it, and fiercely it assails her;

(11) She casts herself away from it, without exhausting herself, at top speed,

as one of the dark-coloured sandgrouse puts on its utmost speed when it has nearly reached its watering-place.

(12) And I rein her in, while her feet are still casting about the stones of a gravelly plain, varied in surface, whose dust I cannot escape from;

(13) And I am sure that, if God will, her limbs, and the marrow within her bones, will carry me safe to my journey's end.

(14) Verily Abū Qābūs is the object of her exertions on my behalf, as a requital for favours ingratitude for which would be a grievous sin.

(15) I have seen that the fire-sticks of the good have elevated his dignity from of old, as the lucky stars excel all other stars;

(16) And if God knew that the mountains disobeyed him, He would bring cables and hale them before his feet.

(17) And if there be a tribe of us in 'Umān that has taken counsel together to secede from his obedience, and its stubbornness has lasted long,

(18) Already the pursuing [punishments] have overtaken it, and its embassies are on their way to the best of men beneath the heaven—

(19) To a King who excels all other kings—none of them, in good judgement and generosity, comes near his achievements.

(20) Whom among men has he not spoiled with an invading host, whose dust rises up like a pillar to the midmost heaven—

(21) A dark-hued host, multitudinous, in their midst the Star of Death—the tramp of their feet presses on in the wide-extended land?

(22) A vanguard they have that gathers booty, as though it were eagles darting hither and thither, before which their prey flies in terror,

(23) And noble horses, long-necked, with cheeks [lean and bare] like old water-skins, bring the points of the spears and lances within reach [of the foe]—

(24) Horses whose fore-legs and skins stream with sweat, so that the black of them come home [ash-coloured] like the nozzle of the goldsmith's bellows;

(25) And splinters of iron fly about [in the clash of swords upon mail-coats and helmets] as though they were the chaff of the clay threshing-floors, when the reaped harvest is winnowed in the wind,

(26) [From the hands of warriors] all mounted on crop-tailed steeds, all armed with blades the sides of which have been made smooth and even by the armourers.

(27) Show kindness then—mayst thou be saved from cursing! verily thou hast in thy hands the whole of Lukaiz, its grey-beards and its boys;

(28) And set them free, so that their women may pass to and fro among them after their chains have been struck off, among the camel-saddles.

NOTES

(2) Aṭ-Ṭūsī's alternative reading for *lubānatan, lanā bihi,* has much to commend it; the rendering would then be: 'Would that she had remained to us therein (*i. e.* in the bond) as she was wont to be aforetime, when she strove to capture me, and I hunted her.'

(4) Addressed to his lady. *Ajiddaki = a-jiddan min-ki,* 'is it seriously meant by thee?' 'Shall I tell thee?', *mā yudrīki,* literally 'what shall cause thee to know?'; this phrase occurs repeatedly in the Qur'ān.

(5) 'The sun-mist', *i. e.* the mirage: as is well known, this is not really a mist, but a disturbance of the layers of heated air over the soil which gives the appearance of a mist or white surface raised above the level of the ground; an atmospheric phenomenon, it varies in appearance according to the nature of the tract, lying here in flat sheets, there in streaks, with points of rock and other objects emerging from it.

(6) 'With well-knit fore-legs', *fatlā'i-l-yadaini*: this is better rendered 'with fore-legs standing well out from the sides, so that there may be no rubbing there to produce sores' (see *ante,* No. XXVI, note to v. 20). 'Post', *barīd*: this word is most probably derived (through the Persian) from the Latin *verēdus,* 'a post-horse or -mule'. The Arabian etymologists derive it from the Persian *burīda-dum,* 'crop-tailed', and there is a verse of Imra' al-Qais (cited at the top of p. 311 of the text) which speaks of 'crop-tailed nags, of the horses of Barbar, habituated to posting by night', and lends some countenance to this theory. The word is most often used in Arabic for the institution of the post, rather than for the animals carrying it: it also means a posting stage, between two stations where fresh mounts are kept, and thus a distance of about twelve miles. For the second hemistich of the verse *cf. ante,* No. V, note to v. 12.

(7) 'Leather pad', *ṣafnah,* a round piece of leather covering the wood of the saddle, for the rider to sit on, and also, by means of a string running through holes round the edge, capable of being converted into a bucket or bag for drawing water. It is also used as a mat for food to be served on (*sufrah*).

(9) In place of al-Arākah al-Bakrī reads al-Yarā'ah. The meaning of *sharīm,* here rendered 'shore', is not certain.

(10) The idea of a camel's speed being stimulated by having a cat, *hirr,* at her side, which attacks her with teeth and claws, is one which occurs in a number of passages in the ancient Arabic poetry: several of these are cited in the commentary on pp. 306–7, and the whole question has been examined by Prof. Geyer in a paper included in *Orientalische Studien* (*Nöldeke-Festschrift*), 1906, pp. 57–70. Prof. Geyer comes to the conclusion that the animals the attack or presence of which is imagined as stimulating the camel (by terror) to unwonted exertions are thought of by the Beduins as demonic, as forms of the *Jinn.* Of these animals the male cat, *hirr,* is much the most frequently mentioned, and it is spoken of as attacking the camel near the girth, on the right side. The passages begin (so far as known to us) with a verse of Imra' al-Qais, and one poet after another uses much the same language. For my part, I am disposed to doubt the *Jinn* theory, and to think that the conventional phrase is rather founded on the observed antipathy between the camel, a beast of the Desert, and the animals of the settled country (*ḥaḍar*). Cats, I have been informed, are very rarely to be found in Beduin encampments, while they are common in the villages of the *Fallāḥīn.* A verse which seems to me to point distinctly to this explanation is that of Aus b. Ḥajar quoted on p. 306, line 7, of our text:

'As though there were a cat by her side near by the girth,
and a cock and a pig were rubbing against her legs.'

The presence of fowls and pigs seems clearly to indicate animals in the neighbourhood of villages.

We know that the nomads and their beasts (to which they impute their own feelings) disliked the settled country; Labīd (xix. 6: Khālidī, p. 137), describing a journey down towards the shore of the Persian Gulf, says:

'Then the party were turned away from the direction agreed upon by the voices of fowls [*dajāj*] and the beating of the *nāqūs* [the wooden clapper used by oriental Christians to call to prayer, in place of the church bell], and these were avoided.'

The commentary (by aṭ-Ṭūsī) observes: 'Fowls and the *nāqūs* are found only in villages, and our travellers, when they passed by villages, disliked entering them, and turned away from the road to avoid them'. Possibly there may be some special antipathy between camels and cats, as there is in India between elephants and dogs.

There is a difference of opinion regarding the word *gharz* in v. 10: our commentary says that it is the 'girth', *ghurḍah* (also *gharḍ*); but there are places where it appears to mean 'stirrup'. The camel-saddle, however, has no stirrup (see description by Euting in *Orientalische Studien*, pp. 393–8), nothing but a cushion for the foot to rest on. It seems, therefore, that 'girth' must be the meaning here.

(11) 'Without exhausting herself', *fi-r-rakhā'i*: *i. e.*, this exertion came easily to her, and was well within her power; aṭ-Ṭūsī's reading, *fi-n-najā'i*, is good—'in utmost speed'. The sandgrouse are said to fly all night to their watering-place, and naturally put on speed when they come near to their journey's end.

(12) The last words of the verse, *lā yuraddu 'anūduhā*, are of uncertain meaning: I have chosen 'whose dust I cannot escape from' as a possible rendering; another is—'the stones of which [when she casts them on either side with her feet] cannot be turned back [so strong is her strength in throwing them]'.

(13) The Arabs supposed that a camel's strength resided in the marrow (*qaṣīd*) in its bones, and that this was exhausted by long travel.

(14) The various reading *balā'uhū* (for *balā'uhā*) has much authority. If it were accepted the rendering would be: 'I have had experience of [the generosity of] Abū Qābūs, in favours which it would be unlawful to requite with ingratitude'. Abū Qābūs, the *kunyah* of an-Nu'mān, the last Lakhmite king of al-Ḥīrah, patron of an-Nābighah and many other famous poets.

(15) 'The fire-sticks (*zinād*) of the good have elevated his dignity'; for the peculiar use of *zand* (pl. *zinād*), 'fire-stick', in the sense of a man's ability and achievement, see *ante*, note to No. XVI, v. 48; the meaning therefore is that his famous and noble ancestors by their great deeds have raised his name high.

(16) I cannot offer a parallel to this preposterous extravagance in adulation. If we were to read *al-jibālu* instead of *al-jibāla*, the words *'alima-l-lāhu* might (as often) be taken parenthetically, and the sense would be: 'If the mountains were to disobey him, then—God knows!—he would bring cables, &c.'

(21) 'Dark-hued', with armour rusted through long wear. The 'Star of Death', *kaukabu-l-Maut*, is explained as meaning death in its most certain and overwhelming form; *kaukab*, 'star', is used of the acme or highest perfection of a thing. *Wa'īd* is specially the noise of the trampling of feet, of men or beasts.

(23) The Arabs approved leanness of the face in a horse. For *ya'āsīb*, pl. of *ya'sūb*, 'chief or prince' (see *ante*, No. XXII, v. 20), there is a *v. l. ya'ābīb*, 'long-bodied', or 'tall', or 'running vehemently'; and for the last two words there is a variant *lā yuthannà khudūduhā*, 'whose cheeks cannot be turned back': they carry their riders straight into the opposing enemy.

(24) The sweat drying on the black skins gives them (by reason of its saltness) a whitened and dusty appearance, as the nozzle of the bellows of the goldsmith gets covered with ashes from the furnace; the nozzle is made of a horn (the commentary says, of a wild ox, but the horns of the antelope are, I believe, solid: more probably the horn was that of a domesticated ox).

(25) The commentary says that *nukhālah* here means 'dust'; but 'chaff' is a more apposite rendering. *Qā'*, a clay bottom where water stands in the rains (see *ante*, No. XI, v. 10), is well adapted when dry for a threshing-floor, and this is indicated by the word *ḥaṣīd*, 'the reaped harvest'. Our poet, as an inhabitant of the coast-lands of the Persian Gulf, which are to some extent cultivated, knew well the features of husbandry.

(26) *Maqaṣṣī* is a word of which the commentators did not know the exact meaning: 'crop-tailed steeds' is a probable rendering. The second hemistich presents difficulties. The commentary says that it relates to the crop-tailed horses, but structurally this seems questionable: the *hā* in *khudūduhā* should refer to the nearest preceding noun, *ṣafīḥah*. I have rendered it on this basis, but with little confidence. If it refers to the horses, then the meaning would be 'Their cheeks are smooth and even, after they have been worked with the curry-comb'. There is a variant *ḥudūduhā*, 'their points or edges'. The roots *ḥrsh* and *khrsh* both mean 'to scratch', and are more applicable to the curry-comb than to the armourer's polishing instrument.

(27) 'Mayst thou be saved from cursing', *abaita-l-la'na*, literally, 'Mayst thou refuse [to do that which will bring upon thee] cursing'. This is the conventional greeting offered to the Lakhmite kings of al-Ḥīrah.

(28) I have adopted the reading *tamshi* (instead of *tamshī*) as suggested in the note.

XXIX

ḤURTHĀN, CALLED DHU-L-IṢBA', OF 'ADWĀN

THE tribe of 'Adwān, to which our poet belonged, was a brother-tribe of Fahm, that of Ta'abbaṭa Sharrà (No. I, *ante*); it was once, according to tradition, very numerous and powerful, and dwelt in the mountain tract (*Sarāt*) south-east of Mecca, adjacent to the lands of Fahm; at one time even the important and well-watered town of aṭ-Ṭā'if, with its surrounding cultivation, is said to have been in its hands. To it belonged a famous legendary *ḥakam*, 'sage' or 'judge', called 'Āmir son of adh-Ḏharib, about whom tradition has a number of stories. The tribe also possessed the privilege of giving the *ijāzah*, or signal for dispersion, to the pilgrims at the annual pilgrimage to Mecca. But they are said to have fallen from this high estate owing to internal dissensions, their numbers being greatly reduced by intestine wars. When these events happened it is impossible to say precisely; our poet is the only chief of the tribe (except the *ḥakam* before mentioned) about whom anything is related, and the stories told are obviously legendary. He is said to have reached an age of 300 years. Caussin de Perceval does not attempt any estimate of his probable date, but it is certain that it was long before Islam. The two poems by him, Nos. XXIX and XXXI, contained in our Collection, exist in a double form, a shorter and a longer. The shorter form is that which our text gives, XXIX containing only ten verses, and XXXI eighteen. The longer form, that adopted by Marzūqī, gives thirty-nine verses to the former, and thirty-six to the latter. It is evident in the case of No. XXXI that the added verses are spurious: the poem, in the longer version, begins with the mention of a woman called Rayyà, with the *kunyah* or by-name of Umm Hārūn, a name impossible among Arabs till Muslim times (Hārūn = Aaron, the brother of Moses). The same appears to be the case with the longer form of No. XXIX, and we may commend the caution of Abū 'Ikrimah and his authority Ibn al-A'rābī in transmitting as genuine only the ten verses of our Collection. Whether even these are really by Dhu-l-Iṣba' or not it is impossible to

say; the author names his tribe in v. 9: he was aged (v. 7); and he was engaged in contention with his companions, which suits the legends that ascribe the fall of 'Adwān to intestine broils (this is still more conspicuous in No. XXXI).

The reason why the poet was called *Dhu-l-Iṣba'*, 'the man of the finger (or toe)', is variously related: one story is that he was bitten by a snake on his great toe, and cut it off to stop the spread of the poison; another is that he had a toe or finger too many on foot or hand. His father's name is given as al-Ḥārith by Aḥmad and others, as as-Samau'al (the Arabic form of Samuel) by al-Aṣma'ī.

(1) In sooth, ye two fellows of mine, ye will not cease your reviling of me: whatsoever I waste [of my goods], ye cannot attain [to my generosity].

(2) Verily, in the folly of your understandings, ye will spare me nought of your foolishness and foul speech,

(3) Or desist from speaking lies against me; and I cannot compel you not to speak lies and base slanders.

(4) If there were a bloodwit to pay for me, ye could not pay of it so much as a lamb. I never mishandled a boon-companion, nor ever besmirched my honour.

(5) If ye say that I am aged, yet am I not found to be a miser or a nerveless wretch, nor a holder-back [from any fair enterprise].

(6) I expose my wealth as an object of attack to protect me against disgrace, and whatever in my affairs shows signs of giving way or splitting off.

(7) If thou seest that my weapon is now the little spear of Abū Sa'd, time was when I carried all the weapons of a warrior together—

(8) The sword and the lance and the quiver and the arrows, goodly with the feathers cut evenly, the best of make,

(9) Whose notches were cut squarely and spliced firmly [with sinews] by the most skilful in his art of all the arrow-makers of 'Adwān;

(10) Then he clothed them with black, coal-black, bushy feathers—the three front-feathers of the wing and that which is next.

NOTES

(1) The alternative reading, *mahmā 'aḍiq* (for *mahmā uḍī*) would mean 'in whatsoever respect I am straitened' (in generosity or the like), and suits well with the following *fa-lan tasa'ā*, 'ye at least have no breadth or scope [therein]'. The second hemistich may also be rendered—'However much I may fail [to do my duty], ye will be powerless [in comparison].'

(4) It is pointed out that sheep and lambs are not used to pay bloodwits, and therefore the phrase used by the poet expresses only his contempt for the persons addressed.

(6) *I. e.*, I use my wealth to shield my honour from disgrace, and to meet the charges of building up the prosperity of my house. For 'my affairs' we might read 'public affairs, the affairs of the tribe'.

(7) 'The little spear of Abū Sa'd' (*v. l.* Abū Zaid) means the stick by the help of which the old man walks: Abū Sa'd is said to be the *kunyah* of Luqaim son of Luqmān, a legendary prince of the tribe of 'Ad.

XXX

'ABD-YAGHŪTH SON OF WAQQĀṢ, OF THE BANU-L-ḤĀRITH B. KA'B

The poet was chief of a numerous and powerful tribe, the Banu-l-Ḥārith b. Ka'b, belonging to the group of Madhḥij,* an important division of the Yamanite Arabs whose lands marched with those of Ma'add in the north. Their headquarters was the region, fertile in comparison with the rest of Arabia, called Najrān, to the south of aṭ-Ṭā'if and east of the Sarāt or meridional ranges of the Yaman. A portion of the tribe were Christian, and had bishops and clergy who came to interview the Prophet in the ninth year of the Hijrah (see note on v. 4 below). In or about the year A. D. 611 the main part of the tribe of Tamīm, as the result of an attack upon a caravan sent from the Yaman to the Persian capital at al-Madā'in, which they plundered, fell under the displeasure of the Persian king, and after a blockade, which deprived them of the grain for which they depended on the coast-lands, were severely smitten by the Persian governor of al-Mushaqqar (*ante*, No. XXVIII, introduction), losing a number of their chiefs and fighting-men. After this disaster they and their confederates the Ribāb † retired to a place called al-Kulāb, which is perhaps the same as Qiḍah or Qiḍḍah in al-Yamāmah (*ante*, No. IV, note to v. 7). Here their apparently helpless condition moved the covetousness of the Yamanite Arabs of Madhḥij, who hoped to get spoil of camels and women; and a great expedition, comprising all the northern Yamanite tribes, was led against them by 'Abd-Yaghūth. The battle lasted two days; on the first an-Nu'mān son of Jisās, leader of the Ribāb, successfully resisted the Yamanites, but was slain at the end of the day (note to v. 9 below). On the second day, when Qais b. 'Āṣim was leader of the combined forces of the Ribāb and Sa'd, the northern Arabs were victorious, and the Yamanites took to flight. In the pursuit 'Abd-Yaghūth was captured while covering, he says in his poem, the retreat of his tribesmen. He actually fell into the hands of a man of 'Abd-Shams, a family of Sa'd b. Zaid-Manāt of Tamīm; but the Taim claimed him to do what they would with, in requital for the death of their chief an-Nu'mān. The dispute became hot, but eventually he was surrendered by Tamīm to Taim. The men of Taim then prepared to kill him, and, as he was a celebrated poet, and they feared that he would utter satires against them, were at first minded to gag him (see v. 8 and note), but desisted on his promising not to attack them, but his own tribe for their desertion of him. They asked him what death he preferred to die: he answered—'Give me wine to drink, and let me sing my death-song'. So they plied him with wine, and opened a vein; and as his life ebbed, he recited these verses.

The translation below imitates the metre (*Ṭawīl*) of the original (with occasional variations), and first appeared in the volume of *Translations of Ancient Arabian Poetry* published by me in 1885. It has been slightly revised, and accommodated to the text of al-Anbārī, but not

* Some genealogists reckon the Banu-l-Ḥārith as outside the group of Madhḥij, but allies of the latter: so Abū 'Ubaidah in *Naq.* 946[7], and LA 216[14]; but the general opinion describes them as descended from Mālik b. Udad, whose title was Madhḥij (Wüst. Tab. 8). Madhḥij, however, is really a place-name.

† The Ribāb were a group of tribes, considered by the genealogists to be nearly akin to Tamīm, named Ḍabbah, and Taim, 'Adī, and 'Auf ('Ukl), to which Thaur is sometimes added, the last three or four being the offspring of 'Abd-Manāt brother of Ḍabbah.

materially altered. In the same volume, at pp. 84–9, will be found a detailed account of the events of al-Mushaqqar and al-Kulāb (the latter known as 'al-Kulāb the Second', in contradistinction to the battle fought at an earlier date at another place called al-Kulāb, between Salamah and Shuraḥbīl, Princes of Kindah, for which see *post*, No. XLII, note to v. 22).

(1) Upbraid me not, ye twain: enough is the shame for me
to be as I am: no gain upbraiding to you or me!
(2) Know ye not that in reproach is little that profits men?
—it was not my mind to blame my brother [when I was free].
(3) O rider, if thou lightest on those men who drank with me
in Najrān aforetime, say—'Ye never shall see him more!'
(4) —Abū Karib and those twain al-Aiham my boon-fellows,
and Qais of al-Yaman that dwells in the uplands of Ḥaḍramaut.
(5) May God bring to shame my tribe for [fleeing at] al-Kulāb
—both those of unmixed stock, and the others who joined our league!
(6) Had it been my will, there had borne me far from my foes' array
a tall mare—behind her flag the black steeds and fall away:
(7) But it was my will to stand, defending your fathers' house;
and needs must he fall to the spears who stands as his fellows' shield.
(8) I said, when they thought to bind my tongue with a leathern thong,
'Ye kinsmen of Taim, I pray you, leave me my tongue unbound:
(9) 'Ye kinsmen of Taim, ye hold me fast—be ye generous!
the brother ye lost owed not his death to our people's spears.
(10) 'And if ye must slay me, then in me shall ye slay a lord;
and if ye will let me go, my substance is yours to spoil.'
(11) 'Tis true, then, ye servants of God, and ne'er shall I hear again
the cries as my herdsmen drive my camels to fields afar?
(12) The matron of 'Abd-Shams laughed to see me [abased in bonds,]
as though she had seen before no captive of Yaman stock;
[(13) And day-long as I lay there, the women around me watched,
and some sought of me, full fain, what wives at my home desire.]
(14) Mulaikah my wife knows well that time was when I stood forth
a lion in fight, when men beset me or I led on.
(15) And time was I slew to feast my guests and the poor my herds,
and time was I rode on quests where none other dared to go.
(16) Yea, once would I kill to feed my comrades the beast I rode,
and once would I tear my robe in twain for two singing-girls.
(17) And when 'neath the stress of spears our horse plunged and broke and backed,
'twas I that with fingers deft disparted the line of steel.

(18) And hosts like the locusts' swarm were stopt by my hand alone:
toward me alone they turned the points of their glittering spears.
(19) Now is it as though I ne'er had mounted a noble steed,
or cried to my horsemen—'Charge! give space for our men to breathe';
(20) Or bought the full skin of wine for much gold, or called at night
to comrades at play 'Heap high the blaze of our beacon fire!'

NOTES

(2) 'My mind', *shimāliya*, 'my disposition, nature': more usually *shamā'ilī*.

(4) Of the persons named in this verse, Abū Karib was Bishr son of 'Alqamah son of al-Ḥārith: 'the two al-Aihams' were al-Aswad son of 'Alqamah, and 'Abd al-Masīḥ son of al-Abyaḍ; all three were chiefs of the tribe of the Banu-l-Ḥārith of Najrān, and belonged to the Christian portion of the tribe which, under the persecution of the Jewish king Dhū Nuwās, furnished 'the Martyrs of the Trench' (*Aṣḥābu-l-Ukhdūd*, Qur'ān lxxxv. 4). Qais of al-Yaman was the chief or king of the tribe of Kindah, father of al-Ash'ath, the head of the tribe when the Prophet summoned it to embrace Islam. 'Abd-Yaghūth, as his name shows, was himself a pagan; Yaghūth, 'the Helper', was a deity named in the Qur'ān (lxxi. 23), specially honoured by the tribes of Madhḥij: he had a sanctuary at Jurash, six days north of Najrān on the road from Ṣan'ā towards Mecca. The idol is said to have had the shape of a lion.

(5) 'The others who joined our league', *al-ākharīna-l-mawāliya*. The word *mawālī* is susceptible of a large variety of meanings: here the scholion considers that it means confederates.

(8) The scholion (p. 317[10]) says that the men of Taim, who held 'Abd-Yaghūth prisoner, observed that he was reciting verses: they feared that he might be composing a satire against them, and therefore proposed to gag him; whereupon he begged them, in the sense of this verse, to leave him his tongue free, promising to utter no word against them, but to blame only his own people and recite his death-song. On the other hand, another scholiast (p. 316[17] ff.) says that tongues are not bound with a leather thong, and that what is meant is 'Treat me kindly, that my tongue may be loosed in praise of you', binding and loosing the tongue being understood figuratively. To me it seems that the former interpretation is more probable.

(9) An-Nu'mān b. Jisās of Taim, who led the confederation called the Ribāb, was victorious over the Yamanite league in his part of the battle, while the Tamīmites, consisting mainly of the clan of Sa'd b. Zaid-Manāt under the captaincy of Qais b. 'Āṣim, were on the first day of the fight defeated by the enemy. An-Nu'mān went to the assistance of Tamīm, but, he being a very heavy man, dismounted from his horse, which was exhausted, in order to mount another. While he was thus on foot a man came up and thrust him through with a spear, calling out, 'Take that! I am the son of a Ḥandhalite mother'. The man's name is said (in *Naq.* 151[4]) to have been 'Abdallāh b. Ka'b; the father was a man of al-Yaman, and the mother from a division of Tamīm called Ḥandhalah b. Mālik b. Zaid-Manāt, which lived in a state of enmity with Sa'd b. Zaid-Manāt, to which Qais b. 'Āsim belonged (*Naq.* 156[13] ff.). It is apparently to this that the poet refers when he says that he was not responsible for the death of an-Nu'mān. But the verse is susceptible of another interpretation. The *bawā'* of a slain man is a man who is equal to him in position and quality, and whose slaying will be a proper requital for the slaying of the first killed. The poet may be under-

stood to be claiming, as chief of the host of al-Yaman, to be a person of more importance than an-Nu'mān, in retaliation for whom Taim was proposing to slay him. In this case we should translate the second hemistich of the verse otherwise:

'The brother ye lost was not the equal in worth of me'.

I incline myself to the latter interpretation, but have entered the former in the text in deference to the scholion.

(11) 'Ye servants of God', *'ibāda-l-lāhi*: this may possibly be a reference to the name *Taim*, which has the same meaning as *'abd*, 'slave or servant'. The tribe of Taim, one of the four forming the Ribāb, no doubt had its name originally from the name of some god which followed, like *Taim al-Lāt, Taim Allāh*: but what the particular god was in this case has not been handed down. 'Camels', *matāliya*, that is, she-camels, some of which have brought forth their young and have their calves following them, while others have not yet been delivered: the whole troop is then called *matālin*, sing. *mutliyah*. 'To fields afar': poets boast of the distance from the tribal head-quarters to which they send their herds, because it is implied that the terror of their namo is sufficient to protect them from the spoiler, however distant the herds may be from home.

(12) Captives taken in war were usually made over to the keeping of the women of the victorious tribe while the warriors were still engaged in fight. 'Of 'Abd-Shams': note the abbreviated *nisbah* *'Abshamīyah*; the family of 'Abd-Shams (b. Sa'd b. Zaid-Manāt) was that to which the poet 'Abdah b. aṭ-Ṭabīb (*ante*, No. XXVI) belonged.

(13) This verse is wanting in several recensions of the poem, and seems to me to be spurious: it breaks the sequence of vv. 12 and 14.

(19) 'Our men': it is implied in the verse that *rijāl* here is the plural of *rajlān* or *rājil*, 'a man who goes afoot, a foot-soldier', rather than (as usually) of *rajul*, 'a man' *simpliciter*.

(20) The 'comrades at play', *aisāru ṣidqin*, are literally 'trusty comrades playing together the game of *Maisir*' (for which see *ante*, introduction to No. IX, and note to v. 15 of No. X). It should be added that the flesh of the slaughtered camel or camels which formed the stakes in the game was not eaten by the winners, but given to the poor. The blaze of the fire is heightened that it may be a beacon to attract homeless wanderers.

XXXI

DHU-L-IṢBA'

For the poet see the introduction to No. XXIX. We have here a poem of hatred, addressed to one 'Amr, called by the poet his cousin (*ibnu 'ammin*), but apparently (v. 12 ff.) representing a family rather than an individual. There is a striking resemblance to the poem by al-Faḍl b. al-'Abbās in the *Ḥamāsah*, p. 110 (Englished in my *Translations of Ancient Arabian Poetry*, p. 23), which was perhaps composed upon the model of this piece. The order of the verses differs considerably in the various texts. The version imitates the metre of the original (*Basīṭ*), with variations.

(1) A cousin I have, and for all the likeness between us in mood,
we are at odds—I hate him, and he in turn hates me.

(2) What prompts our dislike is that ever between us estrangement grows,
and he thinks me beneath him, and I think the same of him.

(3) O ‘Amr, if thou leavest not abuse and detraction of me,
I will smite thee in that place where the owl cries ‘Give me to drink!’
(4) By God! my cousin, thou art not better in stock than I,
nor art thou my ruler and judge, to order my ways at thy will.
(5) Thou feedest not my household in days of hunger and dearth,
nor dost thou come to my help when hard things press me sore.
(6) For me, my door (by thy life!) is never shut to a friend,
nor is aught that I expend a boon of burdensome weight;
(7) Nor does my tongue wag freely against my nearest kin
with words unseemly, nor is my stroke one not to be feared.
(8) I guard my respect without greed, and when in any land
I fear to be shent, I abide not there to face disgrace.
(9) Away—keep thou to thyself! my mother was not a slave
to tend the pregnant she-camels, nor canst thou cheat my wits.
(10) Some day at last comes a man to be known for the man he is,
though long he may feign a nature that is not the truth of his life.
(11) Before things base I am stubborn: nought will I yield to the vile:
unsmirched my honour, the trust of fathers who stood unstained.
(12) And ye—though ye be a kin a hundred in number or more,
join hands, unite all your strength, outwit me if ye can!
(13) Then, if ye know the right way, take it and travel therein:
or, if ye know it not, then come ye to me and be schooled.
(14) What care I—though ye be men of ancient and noble stock—
that I love you not, since ye have no love to spare for me?
(15) If ye were to gulp down my blood, it would not slake your thirst;
and if I should drink the blood of you all, I should still be dry.
(16) Yea, God knows me, what I am, and God knows you, what ye are,
and God will requite you of me, and me will requite of you.
(17) Time was I gave you my counsel and lent you the best of my love,
in spite of that which I knew was fixed in your secret heart.
(18) Harshness from you will but sharpen the edge of my disdain:
I shall not be soft but to him who himself is soft to me.

NOTES

(2) The first hemistich of this verse may be rendered more literally: ‘What causes us to think contemptuously one of the other is that we are dispersed, or scattered, one from the other’. The proverbial phrase *shālat na‘āmatunā* is not very adequately explained in the commentary or the Lexx. The former says it means ‘our affairs have fallen apart and gone different ways’; it is also used of a body of fighting men in the sense ‘they were thrown into confusion’. The proverb is taken

from the female ostrich, *naʿāmah*, and the verb *shāla*, meaning 'to raise the tail' (said of a camel), and hence, of a thing weighed, 'to be light in the balance': but how the derived application of the phrase is obtained is obscure.

(3) 'In that place where the owl cries "Give me to drink!"' *ḥaithu taqūlu-l-hāmatu-ʿsqūnī'*. This phrase refers to the superstition of the ancient Arabs that when a slain man died unavenged, there came forth from his skull (*hāmah*) an owl (*hāmah*), which shrieked *isqūnī, isqūnī*—'Give me to drink!' When the blood of vengeance was shed, the owl's thirst was appeased and it ceased to cry. This superstition remains alive to this day among the Tigrē race inhabiting the western shores of the Red Sea, in spite of their having been nominally Christian for centuries, and now Muslim for many years; and among Arabs it survived (though denounced by the Prophet as a vain thing) for a long time after the promulgation of Islam. Thus, in or about the year 65 of the Hijrah the poet Ibn ʿArādah * said, referring to the killing by the Banū Tamīm of the son of ʿAbdallāh b. Khāzim of Sulaim in Herat, and the vengeance taken upon them by ʿAbdallāh, who was governor of Khurāsān on behalf of the anti-Caliph Ibn az-Zubair:

> 'If there be an owl screeching in Herat,
> verily thou hast caused to screech many owls in the two Marvs.'

(ʿAbdallāh is said to have killed about seventy of the Tamīm. 'The two Marvs' are Marv ar-Rūdh, 'Marv on the River', and Marv-ash-Shāhijān (Pers. *Shāhjihān*), 'Marv, King of the World', two cities of Khurāsān). The phrase in our verse accordingly means simply 'I will smite thee on the head'.

(4) 'By God! my cousin'. This does not correspond literally to the first words of the verse—*Lāhi-bnu ʿammika*; *Lāhi* stands for *lillāhi*, and the strict meaning is 'to God be ascribed thine uncle's son!'; it is an exclamation of astonishment, sometimes of praise, often (as here) of aversion (as when the Caliph ʿUmar, on hearing that a thief had stolen a relic of the Prophet, said '*Lillāhi abūhu!*'—'To God be ascribed his father!', meaning 'What a monster!') This use in Arabic of *lillāhi* for wonder or surprise corresponds to the Hebrew *lēlōhīm*, as in Jonah iii. 3 of Nineveh, *ʿīr gĕdhōlāh lēlōhīm*. Notice that the exclamation *lāhi-bnu ʿammika* is addressed by the poet to himself, while in the next words (*lā afḍalta*) he addresses his cousin. 'Stock', *ḥasab*, the reputation which a man has from the honour gained by his ancestry, or, sometimes, by himself.

(6) 'A boon of burdensome weight', *mamnūn*, that is, a gift that brings with it a distressing sense of obligation; the Arabs counted it a great drawback to generosity that the giver should dwell upon his gifts to the person benefited, or should expect a requital for them.

(7) 'My stroke', *fatkī*, that is, a sudden and violent attack: the poet says that he is one who can be exasperated to violence upon due cause, and then let the adversary beware!

(8) 'I guard my respect, &c.', *ʿaffun, yaʾūsun*; *ʿaff* is 'self-respecting', *yaʾūs* 'one who does not hope for, or covet, another man's goods'.

(9) The commentary observes that this is probably an *innuendo* against his cousin, who was the son of a slave-girl. The tending of pregnant camels is said to be one of the most burdensome kinds of service.

(11) This verse rings the changes on the word *abīy*, 'unyielding, incompliant'; more literally it may be rendered:—'I am one who yields not, incompliant, who holds straitly to that which he has to defend (honour and the like): the son of one stubborn, one stubborn born of fathers as obstinate'. The terminal vowel of the last word is changed from *u* to *i* by poetic licence.

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* The verse is cited on p. 322[6] of our text; *cf.* the *Amālī* of al-Qālī, *Dhail*, p. 32.

XXXII

WA'LAH SON OF AL-ḤĀRITH, OF JARM

According to our text the author was al-Ḥārith son of Wa'lah; but the correct name appears to be that given above: see note[1] on p. 327 of vol. I, and line 9 of the same page, where al-Mufaḍḍal is cited as the authority for Wa'lah. Jarm was the name of a Quḍā'ite tribe settled in the northern portion of the Meridional chain (*Sarāt*) of al-Yaman and the lands (Tabālah, Najrān) sloping down from it eastwards. According to the account of the battle of al-Kulāb the Second (see introduction to No. XXX, *ante*) contained in the *Naqā'iḍ*, p. 151, Wa'lah was the standard-bearer of the confederacy of Madhḥij which, under the captaincy of 'Abd-Yaghūth, attacked Tamīm at that place. On the second day of the battle the two parties stood opposite to one another, shouting their war cries: Tamīm shouted: 'Ho! Sa'd!', and Madhḥij replied with the same, both having Sa'ds in their line. Then Tamīm shouted 'Ho! Ka'b'; the Yamanites answered with the same, for they too had a Ka'b. Lastly, Qais b. 'Āṣim shouted 'Ho! Muqā'is!', and to this the Yamanites were unable to reply. Apparently taking an evil omen from this, Wa'lah is said to have cast down his standard and fled. His horse broke down with him, and he continued his flight on foot. As will be seen from the notes below against vv. 9–10, there are two stories told as to what then happened, which are not reconcilable one with the other. The most probable appears to be that Wa'lah appealed to a man of Nahd named Salīṭ b. Qatab, of the Banū Rifā'ah, to allow him to mount behind him, but was refused. The commentary (p. 327, line 12) goes on to say that the Nahdite was followed up by the pursuing Tamīmites and slain, while the man of Jarm escaped on his feet, and this is the only version which suits the opening verse of the poem. The other version (which our text follows) makes the man of Nahd appeal for a lift to the poet, who refused it. It is extremely improbable that the poet would celebrate in his verses so discreditable an action on his part.

The translation offers a rhythm generally resembling the *Basīṭ*, with variations. The original is in *Ṭawīl*.

(1) My mother and aunt bear the ills of you twain, feet of mine,
for what ye did at Kulāb, when the heels were nigh cut off!
(11) Yea, when I saw the foe's horse charging us troop after troop,
I knew that the day was desperate, all but life quite lost.
(2) I saved myself by a flight such as none had seen before,
as though 'twere an eagle swooping in Taiman down on his prey—
(3) —A black eagle brownish of hue, whose feathers a steady rain
has matted, some day of cold and storm [in the mountain air].
(4) It seemed, when at last I put Ḥudhunnah between me and them,
we were ostriches all in a string before a horseman's pursuit.

(5) Let whoso will look for kindness and ruth from men of Tamīm—
no tie of kin nor of friend binds Jarm at least to Tamīm!
(6) I heard the horsemen behind shouting Muqā'is their cry,
and straight there rose in my chest a stifling heat to my throat;
(7) Yea, if I can help it, Muqā'is shall not get hold of me:
I shall not be made the show there of tent or village folk;
(8) I shall not be given to guard me a jailoress of Muḍar,
whose daily care is to feed her brood [and leave me to starve]!
(9) I said to the man of Nahd—'I pray thee mount me behind'!
but how should a broken man mount thee—thy mother weep for her son!
(10) I prayed him by all the bonds of kinship between us twain—
but time was when Nahd and Jarm shunned each the other in hate.

NOTES

(1) *Cf. ante*, No. I, 2, for the phrase 'May this or that be the sacrifice for such a one!': here the sacrifice is vicarious, but the phrase is in reality merely an exclamation of admiration. 'When the heels were nigh cut off', *idh tuḥazzu-d-dawābiru, i.e.*, when the pursuers had gained upon those who fled and were so close that the heels of the latter had almost been cut off. The phrase is also used in a slightly different sense, *dawābir* being taken as the last of a body of fleeing men.

(11) I follow the text of the *'Iqd* in bringing this verse in here, between vv. 1 and 2; if left as in our text to the end it stands as a fragment, the context of which has been lost.

(2) For the words 'such as none had seen before' a *v. l.* reads 'that slackened not, no not a whit', *laisa fīhi watīratun.* Taiman, name of a mountain.

(3) *Cf.* the similar phrase in No. V, v. 9, *ante*, and the note there as to the reason for mentioning rain. A good *v. l.* for *mina-ṭ-ṭalli* is *bi-Ṭikhfata*, 'in Ṭikhfah', a mountain (Doughty, ii. 461); the mention of dew or light rain, which is the meaning of *ṭall*, is inconsistent with the following *ahāḍīb*, which means 'heavy showers', and I have therefore chosen this *v. l.* to support my insertion 'in the mountain air'.

(4) Ḥudhunnah, name of a place.

(6) Muqā'is, the war-cry of Sa'd of Tamīm, was the name of an ancestor of three families in Sa'd called Ṣarīm, 'Ubaid and Rubai': their progenitor, whose proper name was al-Ḥārith, was called *al-Muqā'is* because he drew back (*taqā'asa*) from some oath or compact. It was to this line that the leader of Tamīm, Qais son of 'Āṣim, belonged.

(7) It will be noticed that some of Tamīm are here spoken of as settled in permanent villages, *maḥāḍir.*

(8) For prisoners committed to the guardianship of women see *ante*, No. XXX, v. 12, note. The words added in the second hemistich ('and leave me to starve') are implicit in what is said of the woman attending only to the food of her own children. Muḍar (son of Nizār son of Ma'add), the legendary father of the branch of Ma'add to which Tamīm belonged.

(9 and 10) For these verses the text of the *Naqā'iḍ* and the *Khizānah* has been preferred to ours, which represents the poet as mounted on a horse, and being appealed to by a man of Nahd to give a seat behind to him. It is quite clear from the first verse of our poem that the poet fled on his feet, either because he was not riding, or because his horse had broken down and he had to dismount. It must therefore have been he that appealed to the man of Nahd, not the reverse. The tribes of

Nahd and Jarm, both descended from Quḍā'ah, were important Yamanite stocks, at the time of our poem settled in the northern *Sarāt* of al-Yaman and the tract to the east of it, and forming part of the confederacy of Madhḥij. As the numbers of Nahd and Jarm increased, they began to quarrel, and the former tribe allied itself to al-Ḥārith b. Ka'b, while the latter joined Zubaid: the feuds which arose from these alliances seem to be the alienation referred to in v. 10.

XXXIII

YAZĪD SON OF 'UBAID, CALLED JUBAIHĀ, OF ASHJA'

THE poet, who is also called Jabhā, was born and died during the reign of the Caliphs of the House of Umayyah (A.H. 36–132). He was a Beduin, and lived all his life in the Ḥijāz, taking no part in the wars of Islam nor frequenting the Courts of Caliphs and great men with poems in their praise. Nevertheless he became well known for graceful verse, of which, however, little has survived. His famous contemporary al-Farazdaq met him (according to one story at Baṣrah, according to another and more probable version at Medina), and admired his compositions.

His tribe, Ashja', was a not very celebrated division of Ghaṭafān, the group to which the better known clans of 'Abs and Dhubyān belonged: its lands were in the Ḥijāz not far from Medina.

In the short poem below he describes a she-goat which he had lent to a fellow-tribesman for a limited time, and had not received back when its return was due. The rendering imitates, with variations, the metre of the original (*Ṭawīl*).

(1) Thou man of the Children of Taim, wilt thou not render me back
the beast I lent thee—for loans are given to be repaid?
(2) And if thou returnest me Ghamrah, thou shalt be paid by me
all honour, as long as traders seek for their traffic's gain:
(11) —A six-year-old, true Arab stock, well covered with silken hair,
full of milk, as if Ḥaurān's troughs had yielded their flow to her:
(12) As if she had fed on the grass of Jaulān, and summered on
where grows the *waḍī'ah* of Jals, with hips broad and parted wide;
(3) Her hair is set close and long, her neck is uplifted high,
her body compact and plump, her tooth browses ceaselessly;
(7) And if on a winter's night the call comes to her by name
—a night when the clouds hang low, with fringes of pouring rain—
(5) She steps forth before the twain who milk her, with udders full
projecting beyond her thighs, and smiting her parted legs.
(6) A marvel is she: her milk alone is enough to sate
the starveling lost all night in dry hills and barren plains.

(7) The noise of the flowing stream resembles a crackling flame,
whenas in the pail her milk is drawn by the herdsman's hands.
(8) And if she has nought to browse but only a knawed old stump,
whereon drought forbids all sprouts to kindle its bark with green,
(9) She comes as if dark-green *qaswar*-twigs full of sap and fruit,
that stand forth in order down its stem, had blown out her dugs.
(10) The pail of *nuḍār*-wood fills beneath her, and high the tide
of cool milk within it rises, topping its sides with foam.

NOTES

(1) Taim, a house in Ashja'—Taim b. Mu'āwiyah b. Sulaim b. Ashja'; the name of some deity has been suppressed (see *ante*, note to No. XXX, v. 11).

(2) Ghamrah, the name of the she-goat: *v. l.* Ṣa'dah.

(11, 12) These verses, printed at the end of the piece, are not read by Abū 'Ikrimah, but are handed down by other authorities: their place is evidently between vv. 2 and 3. In v. 11 I have followed the commentary in taking the *duhmu Ḥaurāna* as meaning 'the watering-troughs of Ḥaurān' (a land famous for its water and fertility among the inhabitants of droughty Arabia): but it would be more natural to take *duhm* as meaning dark-coloured camels. *Ṣāfiḥ* is explained as a camel which, in order to deceive the purchaser, is not milked for some days previously to being sold, so that its milk may collect in its udders and they may appear to be very full (equivalent to *muḥaffalah*). Jaulān is a district in the north of the country east of the Jordan and south of Damascus, the ancient Golan; once covered with oak forest, which has now disappeared, it is still rich in grass which springs up in abundance after the rains. *Waḍī'ah* is said (LA x. 282[3]) to be another name for the *ḥamḍ*, or salt pasture, of bushes and scrub, which camels and sheep particularly like. *Jals* may be a proper name, or stand for any hill or upland projecting above an elevated tract (*najd*).

(4) 'A winter's night', *lailatun Rajabīyatun*, 'a night of Rajab': here we find Rajab still spoken of, by an established poetic idiom, as a name applicable to some particular month in the cold and rainy season, although the change in the calendar directed by Muḥammad had long deprived it officially of any relation to a particular part of the year. For the idiom see 'Abīd, xvi. 3 and xix. 10, and for Rajab, *ante*, No. XXII, note to v. 6.

(5) Two milkers are commonly spoken of in relation to a she-camel. Perhaps here they are mentioned to enhance the importance as a yielder of milk of the goat. *Ṣifāq* is the part to right and left of the udders and before them as far as the navel; the udders are so big with milk that the goat has to walk with hind legs widely parted.

(6) 'A marvel is she'—a free rendering of *wailummihā*, which is used as an expression of admiration: literally it means 'Woe to her mother!', but has long lost all sense of imprecation.

(7) For *ajīju-n-nāri*, 'the crackling of flame', a *v. l.* is *azīzu-l-kīri*, 'the wheezing of the smith's bellows'.

(8) *Kāliḥ*, epithet of *jadb*, 'drought', in the sense of 'severe', properly means 'with teeth displayed by drawing back the lips', as with a horse in battle or an angry beast of prey.

(9) *Qaswar*, 'a plant growing in plain or soft land, which is said to be like the full and long hair on a man's head, and becomes tall and large; camels are greedily fond of it, and it fattens them and makes them plentiful in milk' (Lane).

(10) *Nuḍār*, or *niḍār*, a tree from the wood of which bowls, drinking-cups, and pails for milking are made.

XXXIV

SHABĪB SON OF AL-BARṢĀ, OF MURRAH

THE poet, like the author of the last piece, was a man born in Islam; his father, Yazīd son of Jamrah, was a chief of that division of Murrah (for which see *ante*, No. XII, introduction) sprung from Ghaidh, not the stock to which al-Ḥārith son of al-Ḥumām belonged. His mother Umāmah (or according to the *Aghānī* Qirṣāfah, but our commentary says that this was the name of his mother's mother) was called *al-Barṣā*, if we may believe the *Aghānī*, not because she suffered from *baraṣ*, or leucoderma, but because of the dazzling whiteness of her skin. The *Ḥamāsah*, p. 500, has an evidently apocryphal story that she had been sought in marriage by the Prophet, and that her father, unwilling to give her to him, said by way of excuse that she had leucoderma, though this was not true; when he returned home, however, he found that she was actually suffering from the disease. Shabīb flourished during the reign of ʿAbd al-Malik b. Marwān (A. H. 65–86, A. D. 685–705), who admired his poetry. The author of the *Aghānī* says that he remained a Beduin, and did not attach himself to any court, visiting cities only when he had some petition to make or expected to receive a gift (*wāfidan au muntajiʿan*). Here, it will be seen, he speaks of being on his way to Damascus. He engaged in contests of satire with his cousins ʿAqīl b. ʿUllafah and Arṭāh b. Zufar, of which there are accounts in the *Aghānī*, XI, 93 ff. and 140 ff.

(1) Seest thou not that the tribe has been sundered by the continuous journeying in different directions which they began on the day of the plain of al-Ghamīm—

(2) Journeying which has carried them far from our way, and has stirred up in us the thrill of longing? Verily happenings stir the hearts!

(3) Mine eyes streamed not until, as the morning dawned, the camels were loaded up with their household gear, and the litters were girded on,

(4) And until I beheld how the south-wind swept over the empty spaces where the tribe had dwelt, raising high into air the dust, with a train of dust behind.

(5) And there on that morning was one glad at thy departing, full of delight—and one who wept over the dwelling-places with bitter sobs.

(6) And if Hind be a garden fenced round by barriers, sometimes hopelessness masters a man, and he becomes content therewith.

(7) Now Hind dwells, having taken up her fixed abode, in ar-Ranqā, and for me it is time that I see the towers of Damascus;

(8) And I have been given in exchange for her the land of the wormwood,

while she has been given the water-courses of al-Maṭālī, with their *sakhbar*-trees and clumps of bamboos;

(9) And between us are interposed the mountains of Ḥaurān and al-Qunn, and ridges of bare sand wherein is intense heat.

(10) And there is no attaining to her, except that our distance be brought near by means of swift young camels that pull upon the reins, bent with leanness,

(11) And a she-camel whose teeth are full-grown, of the race of Jadīlah, round whose belly are bound a strap and a plaited girth:

(12) She has legs nimble to speed along, long as though they were tent-poles of pine-wood, with wide spaces between;

(13) When she comes down into the hard rugged ground, her pads, wounded and bleeding, constrain themselves to bear her onwards.

(14) Yea, many the desert, dry and dusty to the furthest bound, where the mirage floats over the hillocks before the noon-tide, and comes and goes,

(15) Have I traversed, what time the wildings, pasturing the wilderness without coming down to water, entering into their holes clothe themselves with the shadow of the *arṭà*-trees.

(16) By the life of the Daughter of the Murrite! I am not one who cries out in pain when the changes of fortune beset him;

(17) And the mother of my two boys knows well that I am one who rises to serve the guest when others are too drowsy to do so, and goes forth in the night to welcome him in;

(18) And that I buy meat at a high price when it is uncooked [to feast therewith the hungry], while I am of those who hold the flesh cheap when it is cooked [by dealing it out to all who have need],

(19) What time the suckling mother, bent double with leanness, is pressed in the night by her babe with its two poor strings of shells round its neck, which clings, worrying her for milk, to her dry breast;

(23) And there was no scantiness of anything, and my openhandedness and attention made the child's mother happy.

(20) When the guests look anxiously about for one to deal out to them hospitality, there furnishes entertainment for me a she-camel whose young dies soon after birth in the wintertime, or one which casts her young prematurely—

(21) A she-camel as big as a male: on my sword from the bone of her leg [where I have houghed her] is dried blood which I have not wiped away, and scratches;

(22) In every halting-place in the middle parts of the wilderness the saddles

of *mais*-wood are seen to be carrying the gear [of other camels slaughtered by me to feed my companions].

NOTES

(1) For al-Ghamīm there are several variants: al-Ghubair, al-Ghumair, al-Ghabīr, and al-Ghumaim. The place cannot have been well known. The parting described took Hind southwards to ar-Ranqā, in the country of 'Āmir b. Ṣa'ṣa'ah (v. 7), while the poet went north to Damascus, the seat of Umayyad rule.

(5) 'At thy departing': the Arabic is read with both a masculine and a feminine ending to the affixed pronoun—*bi-baini-ka* and *bi-baini-ki*, thus referring either to the departure of the poet, or to that of his mistress Hind; in either case the rival of the poet in her love is indicated.

(6) 'A garden fenced round', *jannatun ḥīla dūnahā*. *Cf.* Cant. iv. 12, *gan nā'ūl.*

(7, 8) The description of a country by the trees and plants growing there is very common in the old poetry. 'Wormwood', *shīḥ*, the Heb. *sīaḥ* שִׂיחַ, *Artemisia Judaica* or *herba-alba* (the name *shīḥ* in Najd is applied to another plant, *Zilla myagroides*, Forsk., but the poet is speaking of Syria). *Sakhbar*, see botanical index. 'Clumps of bamboos', *washīj*. The vegetation indicates a country with subsoil water, evidently the course of the Wādi-r-Rummah (see *ante*, No. XIV, note to vv. 5–6).

(9) Ḥaurān: see *ante*, No. XXXIII, v. 11. al-Qunn is said to be a summit of Aja', the northernmost of the twin ranges of the mountains of Ṭayyi', the modern Jabal Shomer (or Shammar).

(11) The she-camel described has passed the beginning of her ninth year (*buzūl*), when the teeth reach their final form, by one year (*mukhlifah*). She is of the breed of Jadīlah of al-Yaman, not the subdivision of Ṭayyi' that bore that name.

(12) It seems certain that *arz* in Arabic means 'pine-tree'; it is the same word as that used in Heb. for cedar of Lebanon.

(15) For the holes into which antelopes and gazelles creep to sleep during the greatest heat of the day, see *ante*, No. X, note to v. 11. These animals, during the spring when pasture is rich and sappy, can do without water (*jawāzi'*, the same word as Doughty's *jezzīn*, used of camels). *Arṭā*, a thorny tree of which the bark is used for tanning.

(16) Murrah was the poet's own clan, and no doubt that of his wife, by whose life he swears.

(18) The commentary supposes that the poet boasts of his liberality in buying camels to be slaughtered for the game of *Maisir* (*ante*, No. X, note to v. 15); but this form of gambling was forbidden by the Qur'ān. It scarcely seems necessary to go beyond the words of the verse and their implications.

(20) Either of the two kinds of beast mentioned is fatter than others, because not required to yield milk to her young.

(21) A camel to be slaughtered is houghed to make it fall, when it is stabbed in the throat.

XXXV

'AUF SON OF AL-AḤWAṢ, OF JA'FAR B. KILĀB, OF 'ĀMIR B. SA'ṢA'AH

THE poet was the son of the old Chief of the group of 'Āmir b. Ṣa'ṣa'ah who commanded at the great battle of Shi'b Jabalah, fought in or about A. D. 570 (the year of the Prophet's birth), when his tribe defeated a confederacy of certain branches of Tamīm and the tribes of Dhubyān and Asad which had gathered against them (see the Introduction to the *Dīwān* of 'Āmir b. aṭ-Ṭufail). 'Auf himself was one of the captains on that day, and as he was the grandfather of 'Alqamah b. 'Ulāthah, who was the rival of 'Āmir b. aṭ-Ṭufail and his successor in the chiefship of 'Āmir after his death in A. H. 9 or 10, he must have been of mature age at the time—certainly not less than 30 to 40 years old.

The poem is said in our commentary, by a very careless mistake, to be a satire directed against a man of the tribe of al-Ḥārith b. Ka'b (see introduction to No. XXX, *ante*). It is nothing of the kind. It is a forensic pleading addressed to the brother-tribe Abū-Bakr b. Kilāb on behalf of the house of Ja'far b. Kilāb, relating to some bloodshed which had occurred in the former tribe by the fault of the latter, of which 'Auf was a representative chief. The story is told, in a somewhat fragmentary manner, in the commentary to the *Naqā'iḍ*, pp. 532–5. The quarrel, out of small beginnings, became so serious that the house of Ja'far b. Kilāb had to leave the brotherhood of 'Āmir b. Ṣa'ṣa'ah and take up its abode with its ancient enemies of al-Ḥārith b. Ka'b, where it was entertained hospitably for a considerable time; peace with Abū-Bakr was, however, eventually restored (see Introduction to the *Dīwān* of 'Āmir, pp. 74–5). The stage in the dispute to which the poem of 'Auf belongs was apparently an early one, when it was hoped to patch up a peace between Ja'far and Abū-Bakr without more trouble than was involved in the payment of a bloodwit. 'Auf promised to be responsible for this, and as security for payment offered his son Da'b. This offer is the subject of the poem from v. 7 to the end. The obligatory amatory prelude has some interesting references to the observances of the Pilgrimage at Mecca (vv. 4–6). The tribe of Kilāb, to which 'Auf belonged, was one of the *Ḥums* (see *ante*, No. XXIV, note to v. 14) or Amphictyons of the sacred territory, who practised special austerities at the Pilgrimage season. As the Pilgrimage was transformed from a pagan to an Islamic observance by Muḥammad, these references to its pre-islamic character have an historical importance.

(1) The cisterns have been broken down, and there is not left to one of them of its coping-stones so much as the stone on which the bucket from the well is poured forth.

(2) Khaulah's were they when her people halted there, and my folk and hers dwelt there together, facing each the other.

(3) Now is it hard to trace the outlines of a dwelling-place, and that which the blaze has spared of the sticks of firewood.

(4) I swear by Him to whose sacred precincts Quraish go on pilgrimage, and that which Mount Ḥirā gathers together [of offerings],

(5) And by the holy month of the Sons of Umayyah, and the victims when they are bound [for sacrifice] with the blood soaking into the ground where they stand—

(6) I will never blame thee so long as tears roll down from mine eyes: if I do, then may God wipe me out of being!

(7) I acknowledge your authority as long as life lasts, and I accept it, even though it should bring the loss of all my goods;

(8) Do not therefore show crookedness in your judgement of set design, even as the wood of the *sarā*-tree is naturally crooked;

(9) And I will not attempt, in dealing with you, to conceal the truth, so as to make the judgement vain, even as a contest of cleverness is a vain thing.

(10) But as for thee, Son of Kalb, thy sitting in judgement upon me would be the same as the wrapping of me in my shroud for burial!

(11) Take ye Da'b [my son] as a hostage for the damage I have inflicted upon you—ye have no superiority over Da'b:

(12) For among those not of royal race none has superiority over us; and ye can find an equivalent for your slain man among [us,] your friends and kinsmen.

(13) Hast thou any kinship with the race of Ḥujr son of 'Amr, which thou knowest and I know not?

(14) Or with al-'Anqā, Tha'labah son of 'Amr—the blood of these is a cure for dog-madness?

(15) And I think not that ye be kings of the race of Naṣr—kings have a very high price!

(16) But I have gained glory from the side of father and mother both, and my high place reaches up to both of them.

(17) Thine ancestors were Bujayyid and the man Ka'b; and thou didst no wrong in taking what thou wouldst;

(18) But a people from the root of Qais—their payments [as bloodwit] are camels and herdsmen therewith;

(19) And [War] is pierced, when I gain mastery over her, even as a piece of broiling meat is pierced by the skewer or spit,

(20) By a spear with a sharpened head of which I thrust into her a long iron point, the knots in which are athirst for blood.

NOTES

(2) 'My folk and hers': the Arabic has 'My folk and thine' (*i. e.* Khaulah's)—another sudden transition from one person to another: *cf. ante*, No. XI, note to v. 25.

(4) Ḥirā is the name of a mountain about 3 miles north-east of Mecca on the way to aṭ-Ṭā'if, celebrated as the place where, in a cave, Muḥammad received his first inspiration and saw the vision of Gabriel: it is a remarkable conical peak, now called Jabal Nūr, 'the Mountain of Light'. Its mention in this verse (which is much older than the Prophet's mission) suggests that it was one of the holy places about Mecca which were revered and visited at the Pilgrimage in the times of paganism. It is not now included in the circuit of the *Ḥajj* ceremonies. The words added at the end of the verse ('of offerings') are doubtful: the crowds gathered together may be meant, though in that case we should expect *man* instead of *mā*.

(5) Here again we have a remarkable phrase. The month is evidently that of the Pilgrimage, Dhu-l-Ḥijjah, but why should it be coupled with the Banū Umayyah? The scholiast suggests that at the Pilgrimage the heads of the Quraish commemorated their ancestors, and that the name of the Banū Umayyah, as the most famous and distinguished of their families, thus came to be attached to the month: a poet (Marrār of Faq'as, a subdivision of Asad—not our poet of Nos. XIV and XVI) is cited, who says that a certain family, the Banū Khafājah, in the tribe of 'Uqail, were like the Banū Umayyah in Quraish. Perhaps the relation between the month and the family may have resided in the right (*nisā'ah*) possessed by the latter to declare the intercalation (*nasī'*) required to keep the lunar year reasonably coincident with the solar circuit; Umayyah is one of the names of persons entrusted with this office mentioned in BHishām, p. 30[12]; he is not the Umayyah son of 'Abd-Shams who was the ancestor of the Umayyad Caliphs. On the intercalation would depend the date of the Pilgrimage.

(6) This verse offers a striking example of the curious idiom of the Arabic language by which, in an oath, a negative is understood but not expressed before the verb indicating the action which is the subject of the pledge. The sentence is addressed to Khaulah.

(8) The *sarā*, a tree growing in the mountains of which bows were made: it is said to be identical with the *shauḥaṭ* and *nab'*.

(9) The word *ḥijā'*, rendered 'a contest of cleverness', is explained as meaning 'contention or vying with another in intelligence, or skill and knowledge, and endeavouring to establish superiority over him in these': it implies that instead of facts the adversaries resort to artifice and invention (*ḥads*); and for this reason the result of such a contest is said to be vain.

(10) This is evidently an objection taken by the poet to one of the judges, who, he says, is his personal enemy and desires his death.

(12) In all matters of compensation for injury caused by bloodshed (as here) it was a matter of prime importance that the victim offered in place of the slain man should be equivalent to him in rank and station (see *ante*, No. XXX, note to v. 9). Here the two contending parties were two branches of the same tribe, Kilāb, a section of 'Āmir b. Ṣa'ṣa'ah, viz. the houses of Ja'far (to which 'Auf belonged) and Abū-Bakr (in which the blood had been shed): hence the poet claims to be one of the *ashyā'*—friends, comrades, equals—of the injured family. In the next three verses he mentions three royal stocks, and sarcastically asks his adversaries if they can establish any kinship with them; the first (v. 13) is that of the Kings of Kindah, of the race of Ḥujr 'the Eater of *Murār*' (see Introduction to the *Dīwān* of 'Abīd b. al-Abraṣ): the second is that of the house of Jafnah, Kings of Ghassān, one of whose ancestors was Tha'labah, called *al-'Anqā*—the latter the name of a legendary bird, the *Sīmurgh* of Persia and perhaps the Greek Φοῖνιξ (Herod. ii. 73)—v. 14*; and the third that of the Kings of

* We find al-'Anqā used as the personal name of a woman at p. 366[15] of our text.

al-Ḥīrah, the race of Naṣr—v. 15. The recognized bloodwit or ransom for a free Arab was 100 camels: that for a king, or one of royal race, a thousand (see *ante*, introduction to No. XI).

In v. 14 allusion is made in the second hemistich to the belief which prevailed among the ancient Arabs that if a man suffering from hydrophobia caused by dog-bite (*kalab*) were given to drink some of the blood of a man of royal race, he would recover. This superstition is often referred to in the old poetry: as to it see Wellhausen, *Heidenthum*[2], 162.

(17) Bujayyid's name does not appear in the genealogies of Abū-Bakr b. Kilāb as handed down, though found in that of a kindred tribe, Ru'ās b. Kilāb; but there is no reason to suppose that the genealogies as given (Wüstenfeld, Table E) are exhaustive. There are many persons named Ka'b in the table.

(18) Qais, *i.e.* Qais 'Ailān, the ancestor of the great group of Hawāzin, to which 'Āmir b. Ṣa'ṣa'ah belonged.

(19, 20) These verses evidently convey a threat, but it is put in inverted and somewhat veiled language, which it is not very easy to understand. There seems to be a change of construction in putting *qanātu* in v. 20 in the nominative case, whereas it is the instrument to *shajiyat* in v. 19, answering to *bi-mis'arihi* in the second hemistich. In v. 20 *akrahlu* must have the sense of driving a spear into the body of an enemy (see Glossary to *Naqā'iḍ*). The word *shurā'i*, applied to a spear-head, is of doubtful meaning: I have rendered it 'long'; but it is also said to be an adjective derived from Shurā'ah, the name of a maker whose spearheads were approved by the Arabs. Such stock names for weapons are common in the old poetry. The word 'War' is omitted in v. 19, but is to be understood as the subject of *shajiyat*. This is not a very unusual idiom: see *ante*, No. XX, note to v. 30.

XXXVI

'AUF B. AL-AḤWAṢ

THIS poem is in reality a collection of fragments, wanting both beginning and end. The first verse commences with the *wāw* of *rubba*, implying that something came before it. Vv. 1 to 7 contain praise of the author's helpfulness to the poor in time of famine, and have some striking phrases. V. 7 amplifies the picture of drought: the absence of pasture causes the camels' milk to disappear, and they themselves are slaughtered for food. Vv. 8–11 dwell on the care which the poet takes to avoid causes of quarrel within the tribe. V. 10 is a fragment without a context or adequate explanation. Vv. 12–16 are also obscure in their application; see the notes below. Vv. 17–18 seem to have become attached to this poem by mistake: see the note.

As shown in the note on p. 347 of the Arabic text, parts of the poem are ascribed by early authors to a number of different poets.

(1) Many the wanderer, causing my dogs to bark, who fears the lonely desert, while before him are the twin portals and curtains of the darkness of night,

(2) To whom I have raised my beacon-fire, and when he had guided his steps thereby, I have chidden my dogs, that no biter among them should snarl at him.

(3) Ask not me, but enquire [from others] regarding my disposition, what time those who seek to the pot are so many that they turn away him who desires to borrow it,

(4) And they sit round about it watching it [till it be cooked]; and the cherished maiden of the tribe is among those who kindled its cooking-fire:

(5) Then shalt thou see that my pot does not cease to be, to the frozen wanderer wrapped in a furry skin, as it were a mother to whom he comes for comfort—

(6) Open for all to see: never is a curtain set before it; when other fires are extinguished, its message of welcome shines bright.

(7) When the milkless camels come home at night from the pasture, and redeem not their flesh by means of their milk, the barren one among them tastes the spear-point.

* * * * * * * *

(8) As for me, I drop every cause of quarrel the beginning of which makes its appearance on the part of my cousin, and I am careful not to stir it up,

(9) For fear lest its rancour should bring evil things to pass: and verily great events are stirred up by very little things.

(11) When evil speech is spoken, I make over the hearing of it to other ears than mine, and I ask not concerning it what the object of it is.

(10) Ṣuraim bring their sheep from Julājil to me; and between us is Dhāt Kahf and its rugged and lofty table-lands.

* * * * * * * *

(12) Why have ye wreaked your vengeance on sons and lords, whose breasts were free from all rancour against you?

(13) 'Twas they raised you [by their glorious deeds] to heaven; and nearly had ye attained thereto, if ever mortal man gained access to it.

(14) Kings were they, though their salutation was that of subjects; as for their oaths and their vows, they were always fulfilled.

(15) And if the son of Zaḥr and his kindred be not of my stock, nevertheless Riyāḥ are of my kin, their good and their ill;

(16) And Ka'b—verily I am the son of the tribe and their sworn friend, and their helper whensoever they are hard pressed in strife.

* * * * * * * *

(17) By thy life! on the Day of 'Unaizah I should have lighted on my heart's desire, if only its purpose had held firm in my soul:

(18) But it is the destruction of a man's affairs if he do not twist them firm: and there is no good in one who twists a rope who does not twist it hard.

NOTES

(1) *Cf. ante,* No. XXIII, note to v. 7.

(2) *Cf. ante,* No. XVI, vv. 50–2; al-Aṣma'ī observes that the poet did not put his hospitality as high as he might have done: for if he had had many guests, his dogs would have been friendly to the stranger, and not have required chiding to prevent them from snarling or biting,

(3) The rendering of this verse which I have adopted is the only one which fits in with v. 4. But al-Aṣma'ī interprets the second hemistich quite differently; he says it means—'What time the borrower of the pot returns it with somewhat of the broth sticking to it'. The picture is one of a time of famine, and in such a time it is said that it was the custom for one who borrowed a cauldron to return it with some of the food he had cooked in it as a fee for its use. Al-Aṣma'ī had a wide knowledge of the habits of the people of the Desert, where he had spent several years consorting with them; but he was often inclined to be over-subtle in interpreting the old poetry, and to suggest interpretations which are forced and unsuitable. The scholion to the verse discusses the matter fully.

(4) *Cf. ante,* No. VIII, vv. 20, 21. The coming out of the delicate maiden (*fatātu-l-ḥayyi*) from her privacy to tend the cooking-fire is a sign of the severity of the famine.

(5) The stress is on the pronoun in '*my* pot'.

(10) This verse is evidently out of place in our text, and I follow the Krenkow MS. in putting it after v. 11. Ṣuraim may perhaps be Ṣuraim b. Sa'd, a subdivision of the tribe of Ḍabbah, one of the Ribāb, with which the poet's clan were often at variance. The scholion says that 'Ṣuraim bring their sheep to me' means that they assail the poet with satirical attacks, and that they thereby incite him to attack them in reply, and to point out that they are a family that own neither horses nor camels, but only sheep. Julājil is presumably a place in Ṣuraim's country. Dhāt Kahf is a high plateau near Ṭikhfah in the country of 'Āmir, the poet's tribe.

(12–16) These verses, in their fragmentary condition without the full context, are difficult to understand, and no explanation is afforded by the commentary. Perhaps they may be addressed to the brother-tribe Abū-Bakr b. Kilāb (see introduction to No. XXXV), and the glorious deeds referred to in v. 13 may be the conspicuous victory of Shi'b Jabalah, in which the poet's father and himself were distinguished.

(15) We have no information as to the 'son of Zaḥr'. Riyāḥ is said to be a division of Ghanī, a tribe to which the poet's mother belonged, which was generally in subordinate alliance with 'Āmir b. Ṣa'ṣa'ah.

(16) Ka'b is said to be another branch of 'Āmir b. Ṣa'ṣa'ah, sprung from Rabī'ah, and brother of Kilāb, the ancestor of the poet's branch. 'Whensoever they are hard pressed in strife', *ḥaithu 'stamarra marīruhā,* literally, 'where their rope is twisted strongly'. The scholion says that this means here *fī shiddati amrihā,* 'when their affairs are difficult and the situation is serious'; something of the kind seems to be implied by the fact that *help* is required (*nāṣiruhā*). But generally *istamarra marīruhū* means—'his condition became strong, after being weak'.

(17, 18) It is very doubtful whether these verses really belong to the poem; as mentioned in a note on p. 347 of the Arabic text, they are cited in the *Aghānī,* and v. 17 in the *Ḥamāsah,* as the composition of Shabīb b. al-Barṣā (see No. XXXIV). It seems to me most probable that they were quoted by some commentator in illustration of the phrase *istamarra marīruhā* in v. 16, and, being of the same metre and having the same rhyme as 'Auf's poem, were accidentally taken up into it. The Krenkow MS. ends the poem with v. 16, leaving out verses 17–18. We have no information as to the 'Day of 'Unaizah', which was a place in the Wādi-r-Rummah, probably the site of the modern town called in maps 'Aneyza.

XXXVII

A JEW

The poem is so headed in all our MSS.; and our text adds that al-Mufaḍḍal himself ascribed it to a man of that race. The verses, however, occur in the *Aghānī* (xi. 78), where they are said to be the work of a near relative of the Caliph 'Alī, 'Abdallāh b. Mu'āwiyah b. 'Abdallāh b. Ja'far b. Abī-Ṭālib, one of the 'Alide pretenders to the Imamate during the Umayyad period. There is an article upon him in the *Encycl. of Islam*, p. 26. He was killed in the year A. H. 129 (A. D. 746–7), after a career of two years in which he had some successes. The story told in the *Aghānī* is that 'Abdallāh b. Mu'āwiyah was a suitor for the hand of a lady named Rabīḥah, daughter of Muḥammad b. 'Abdallāh b. Muḥammad b. 'Alī b. 'Abdallāh b. Ja'far, and therefore a cousin of his own, who was also wooed by Bakkār son of 'Abd al-Malik b. Marwān. The latter suitor was successful and married Rabīḥah; and 'Abdallah is said to have composed this poem in reply to the taunts of his wife Umm Zaid (daughter of Zaid b. 'Alī b. al-Ḥusain) on his failure to obtain his desire.

In the Krenkow MS. the poem has three more verses than in our text (Nos. 9–11), and the *Aghānī*, while omitting our vv. 5–8, has these three and a fourth, v. 12. The verses are pleasing, and have been added (in brackets) to the translation.

Vv. 6 and 7 afford an example of a construction carried on without a pause from one couplet to another (see *ante*, No. XXIII, note to v. 8). V. 8, of course, refers to God's will.

(1) Ask, ye twain, the Lady of the curtained tent what is her case, and at which of those things that we have lost does she wonder;

(2) For we are not the first of those who have missed, in spite of skill, some thing that they have sought.

(3) How many a wooer has abased himself [to a woman in pressing his suit], and has wedded another than her he wooed;

(4) And another than he has been wedded to her in his stead, although it was for him that she veiled herself first.

(5) And oft-times the man who has no skill attains, and oft-times the artful and wily is overthrown.

(6) Seest thou not how the white-legged goats of the mountain tops, when a [destined] hunter comes, are drawn

(7) Towards him—and this not from any skill that the hunter puts forth to take them,

(8) But there is One who bids it be and ordains it for them: when He takes the matter in hand, none can prevail against Him.

[(9) Yea, if her abode now keeps her far distant from us, and she is lost to me—here in this place is there somewhat to ask about.

(10) Of old were we two bound in sincerest love: we feared no tale-bearers or the false rumours that they embroidered;

(11) But there came a breach in our linked affections, like the breaking of a glass, that cannot be mended,

(12) Or like the stream of milk which, once drawn forth, can never be brought back again to the udder.]

XXXVIII

RABĪʻAH SON OF MAQRŪM, OF THE FAMILY OF GHAIḌH SON OF AS-SĪD, OF ḌABBAH

THERE are four pieces by this poet in our collection, in all of which he celebrates the warlike deeds of himself or his tribe. As al-Mufaḍḍal himself belonged to the tribe of Ḍabbah, we may suppose that he took a special interest in the tribe and its poets. Of Rabīʻah we hear that he was one of the prisoners made by the Persian King on the Day (probably) of al-Mushaqqar (see *ante*, introduction to No. XXX); how long he remained in confinement is not stated. He became a Muslim in due course, and fought at the battles of Qādisīyah (A. H. 15) and Jalūlā (end of 16) against the Sasanians. According to the *Khizānah*, Ibn Ḥajar states that he reached a great age—over a hundred, but these tales of excessively long lives are seldom substantiated: probably they arise from a poet including in his enumeration of the glories of his tribe events which occurred before he was born. Of Rabīʻah tradition tells us of no personal exploit beyond those which he himself mentions in his verses. The poems by him in our collection appear to be all pre-islamic.

The tribe of Ḍabbah, to which he belonged, was the leading member in the confederacy called the Ribāb, the others being Taim, ʻAdī, and ʻAuf (or ʻUkl), sons of ʻAbd-Manāt brother of Ḍabbah. The Ribāb were closely connected with the Tamīm, who looked upon them as their paternal uncles, *ʻumūmah* (Tamīm, according to the genealogists, being son of Murr, brother of Ḍabbah and ʻAbd-Manāt). They were generally on the side of Tamīm in war, as indicated by our poet in vv. 38–9 below, although in at least one instance, that of the battle of an-Nisār (see note to v. 31 below), they were opposed to them. Their territory was probably close to that of Tamīm, somewhere in the neighbourhood of Faid and the modern Ḥā'il, north of the comparatively fertile country called al-Qaṣīm.

(1) Hast thou recognized the traces of the household of Hind
in Jumrān—now void, but they will not vanish?

(2) Thou wouldst deem the lines, known once so well,
now that two years have passed, were patterns tattooed,

(3) I stayed my camel there while I questioned them—
but to what purpose asked I aught of the traces?
(4) The marks of her dwelling stirred memories of her,
and memory kindled to longing a sick heart,
(5) And my tears flowed fast, though I strove to stay them,
over my beard and my raiment in streams.

(6) Then I turned away from the spot a light-coloured camel, fleet as a wild-ass,
strong and sturdy, that is never tired of pushing on,
(7) Close and firm of flesh, like a male in strength:
when other camels whimper with distress, thou seest her silent.
(8) 'Twas as though I had fastened her belly-girths
round a slender-waisted [wild-ass] with a white patch on his flank,
stout in frame, repellent in aspect.
(9) He keeps away from the water three mates, lean like lances,
and prevents them from drinking in spite of raging thirst.
(10) He pastured them on the dry uplands until the herbage
of the hollows where water stood had quite dried up, and he
dreaded the deadly hot wind.
(11) And they stood day-long with parched throats, watching the sun
with eyes contracted, in fear lest they should faint from thirst.
(12) Then, when he was convinced that day had quite departed,
and he perceived that it was now black unbroken night,
(13) He threw them into the midst of the darkness, galloping alongside—
a biter, a thruster, snapping at them with his teeth.
(14) And he brought them down at the first flush of dawn
to the springs that cast forth from them all rubbish [borne upon
them by the wind],
(15) Spouting upwards, deep blue like the sky in colour—
they see therein the glittering points of the stars.
(16) And by the water is Qais the father of ʻĀmir:
he gives them time for a space to stand there;
(17) In his hand is a bow of wood grown in the Ḥaram,
made of a whole branch: [when pulled,] there follows the hiss
[of the arrow] a resounding twang,
(18) And a slender arrow, pared down fine, on whose stem
thou mayst see a stain of blood which has sunk into it.
(19) But he missed them, and all of them fled away,
almost bursting their skins in affright.

(20) And if thou askest of me, know that I am a man
who holds the mean in contempt, and heaps gifts on the noble.
(21) I build up high renown by mighty deeds,
and I feed full the needy, and pour wine to my boon-fellow;
(22) And he who seeks for bounty praises my liberality to him,
what time the seeker blames the mean for his niggardliness.
(23) And I pay my debts faithfully and fully—
my evil for evil, my good for good.

(24) And my people—if thou doubtest what I say,
then ask of my people one who knows them—
(25) Whether they are not, when the jaws of Famine
bite hard upon men, causing them to forget their dignity,
(26) Folk who hold lightly their goods in the face of claims on them,
when distress wears away the means of the owner of cattle.
(27) Long are their spears on the morning of the dawn-attack:
valorous are they, protectors of their women and babes,
(28) Children of War on a day when they clothe themselves in mail
—thou wouldst think them stallion-camels clad in iron.
(29) My house be their sacrifice for what they did at Buzākhah
when they filled with their hosts the upland plain!
(30) And [what they did] when 'Āmir at an-Nisār and at Ṭikhfah
met at their hands with a disastrous day:
(31) [At an-Nisār] they forced the whole tribe of Hawāzin to yield them
the half of their possessions, the rich and the poor of them alike.
(32) And against us Madhḥij at al-Kulāb led their forces,
all their confederates as well as their own pure stock:
(33) There our war-mill whirled, grinding down their horsemen,
and they became rotten bones, as though they had never been,
(34) With spear-thrusts wherefrom the spouting blood gushed forth,
and sword-strokes that clove the skull down to the shoulders;
(35) And their bodies in Taiman lay so thickly together,
that he who saw them would liken them to fallen leaves of trees.
(36) We left 'Umārah among the spears—
'Umārah of 'Abs, wounded and drained of blood;
(37) And but for our horsemen, Tamīm, on the Day of Dhāt as-Sulaim,
had not raised the war-cry of Tamīm.

(38) It is not to cast shame upon Tamīm that I count up
the great deeds of my people, or to blame them at all,
(39) But I am calling to mind only the benefits we conferred on them,
both those of late date and those of long ago.
(40) And many the place of indignity we have disdained to dwell in,
and instead thereof have pitched in a glorious camping-place,
(41) What time many a man dwelt with Contempt
as a trusty yoke-fellow and a tender mother.
(42) And many the dreaded breach where we stood as its defenders,
when all except us shrank in fear from standing there;
(43) We made our bulwarks there our swords and our spears
and the mail-coats of iron rings strung together,
(44) And short-haired steeds, preferred to our children in nurture
—in the midst of our tents they champ their bits:
(45) They are accustomed in war not to yield their place:
when they are wounded, they make no complaint of their wounds.

NOTES

(2) *Cf. ante*, No. XXI, v. 7, and note.

(4) The translation adopts the *v. l. āyātuhā*: *ayyāmuhā* seems to make no sense.

(6) 'Pushing on', *rasīm*, the name of a particular pace of camels: the sequence above a walk is (1) *'anaq*, (2) *tazayyud*, (3) *dhamīl*, (4) *rasīm*.

(9) 'Raging thirst', *hīmā*: see *ante*, No. VIII, v. 23, note.

(11) 'Watching the Sun', *i. e.*, watching for it to set: *cf. ante*, No. XVI, v. 37, note.

(15) The translation follows the reading of the second hemistich given in the scholion, *yaraina-d-darārīya fīha-n-nujūmā*, where the nom. to *yaraina* is the she-asses. The text may be rendered—'The brightly-shining [planets] adorn therein the stars'. Aḥmad declares this reading to rest upon a miswriting (*taṣḥīf*). The word *darārīyu* is plural of either *durrīyun* or *dirrī'un* (in the latter case it should be spelt with *hamzah*, *darārī'u*), meaning the brightest of the stars, or the planets.

(16) Qais is the name of some hunter.

(17) *Ḥaram*, the name of the sacred territory about Mecca, in the Tihāmah. Bows are, as previously noted, made of *nab'* wood (also called *shauḥaṭ* and *sarā*—*ante*, No. XXXV, v. 8); generally the bough of which they are made is split down the middle; but this bow is made of a whole branch, not split. The nom. to *tu'qibu* is, of course, the bow.

(18) The particular place in the arrow in which the stain of blood is, called the *riṣāf*, is the part just below that which carries the arrow-head. *Minhā*, probably for *mina-d-dimā'i* understood—'from the blood of the beasts it has slain'.

(20) The questioner is a woman, as required by convention.

(21) It is best to take *khalīl* in this verse in the sense of 'needy', not in that of 'friend', as the latter meaning is supplied by the following word *nadīm*.

(26) 'Wears away the means of', literally, 'skins', or 'rubs off the skin'.

(29) 'Sacrifice': *cf. ante*, No. I, 2, and XXXII, 1. Buzākhah: the affair referred to appears to be that mentioned in the commentary to the *Naqā'iḍ*, p. 195, when an attack made by two princes (one of them called Muḥarriq) of the House of Ghassān, aided by the Banū Iyād and some members of the tribe of Taghlib, upon the tribe of Ḍabbah, was repulsed, and the two Ghassānides captured and killed. It is necessary, as noticed in the scholion, to substitute *al-ḥazīmā* for *al-harīmā* at the end of the verse. In the *Naqā'iḍ*, 1067[6], the reading is *al-Qaṣīmā*, 'the tract called al-Qaṣīm'.

(30) Of the two battles, an-Nisār and Ṭikhfah, mentioned in this verse, in which the men of Ḍabbah claimed to have defeated the Banū 'Āmir b. Ṣa'ṣa'ah, the first was the most important. There is a long account of it in our commentary, pp. 364–71, taken from Abū 'Ubaidah's book on the Days of the Arabs. On this occasion the Banū Tamīm and the Banū 'Āmir b. Ṣa'ṣa'ah were allied, and opposed by Ḍabbah, Asad, several portions of Ghaṭafān, and some of Ṭayyi'. Tamīm fled early in the day, and 'Āmir remained to bear the brunt of the battle. They suffered severely, especially in their families, many women belonging to the households of the chiefs being taken captive. Eventually they made peace upon the condition that they should halve their property with the victorious tribes, and get back their captives. This is what is referred to in v. 31 of our poem. A totally different account of the origin of the quarrel which ended in the fight at an-Nisār is given on pp. 370–1 of our commentary and in *Naqā'iḍ*, 1064 ff.; but this does not appear to involve a difference in the details of the fighting. The battle was apparently fought some time after the contest at Shi'b Jabalah, the date of which is approximately A. D. 570.

The battle at Ṭikhfah offers an interesting problem. The place is within the boundaries of 'Āmir b. Ṣa'ṣa'ah (see Introduction to the *Dīwān* of 'Āmir, p. 76), and the fight there was between the sub-tribe of Ja'far b. Kilāb and a tribe called the Ḍibāb, in which the latter were victorious, killing twenty-seven men of the former (see *Naq.* 923[8] ff. and 924[9] ff.). Here the poet claims the victory for his tribe, the Ḍabbah, whereas the Ḍibāb are generally held to be a sub-tribe of 'Āmir b. Ṣa'ṣa'ah descended from Mu'āwiyah b. Kilāb (*Naq.* 927[18] and Wüstenfeld, Table E); but *Ḍibāb* is plural of *Ḍabbah*, which is the name of a species of lizard, the flesh of which was eaten by the Arabs. It seems probable (if the verse is genuine) that the Ḍibāb in the fight at Ṭikhfah were no other than the Ḍabbah, and that the plural is here used of individuals belonging to the latter tribe.

(31) The accounts of the Day of an-Nisār speak only of the tribe of 'Āmir b. Ṣa'ṣa'ah as compelled to buy peace by the sacrifice of their possessions (and not even the whole of that tribe, for Ja'far b. Kilāb was then sojourning elsewhere—see Introd. to *Dīwān* of 'Āmir, pp. 74–5): when, therefore, our poet claims that the whole of Hawāzin was obliged to accept these terms, he is exaggerating: the group of Hawāzin included several other members besides the tribe of 'Āmir b. Ṣa'ṣa'ah.

(32) For the Day of al-Kulāb see *ante*, No. XXX. Another member of the confederate group of kindred tribes called the Ribāb, Taim, is mentioned as prominent in that battle, but our poet takes the glory of the victory to his own tribe as a member of the confederacy.

(33) 'Our war-mill whirled', *dārat raḥānā*: this metaphor is well known from the *Mu'allaqah* of 'Amr b. Kulthūm, v. 26.

(35) Taimun or Taiman was a water between Najrān (the headquarters of the confederacy of Madhḥij) and the place called al-Kulāb where the battle with Tamīm and the Ribāb was fought: the expedition passed that way to attack the Tamīm, and after its defeat no doubt fled in that direction, the fugitives being slaughtered by the pursuing enemy.

(36) The story of 'Umārah is told in *Naqā'iḍ*, 193–4. He was one of the chiefs of 'Abs, son of Ziyād by Fāṭimah daughter of al-Khurshub (*ante*, No. V, introduction). A man called al-Muthallim, a chief of Ḍabbah, was gambling with 'Umārah, and lost to him ten young camels: he pledged as security for payment his son Shirḥāf, whom he left in the hands of the men of 'Abs while he went home to fetch the camels. He brought them, and obtained his son's release. While they were travelling homewards, the boy asked his father who a man called Mi'ḍāl was. The father answered,

'He was one of thy cousins, who disappeared, and no trace of him has been found to this day'. 'I know who killed him', said Shirḥāf. 'Who?' said his father. ''Umārah son of Ziyād: I heard him telling his people one day, when his head was turned by wine, that he had slain him, but had never met any one who enquired for him.' After that al-Muthallim and his son waited until the latter had grown up, meditating vengeance. 'Umārah, in the meantime, with a party of men of 'Abs, made a raid upon the herds of Ḍabbah and drove off some camels. Shirḥāf and his father mounted and rode after the raiders, and the former, seeing 'Umārah in the distance, galloped after him, and, crying out that he was come to avenge his uncle Mi'ḍāl, pierced him with his spear and killed him. This must have happened long before the battle of Shi'b Jabalah, and probably before the breaking out of the War of Dāḥis.

(37) There is no scholion to this verse, and I have not been able to ascertain anything about the fight at Dhāt as-Sulaim. In Yāqūt iii. 129[2], this verse is attributed to Mūsā Shahawāt, a poet of the Umayyad period much later than Rabī'ah: possibly it may not belong to our poem.

XXXIX

RABĪ'AH SON OF MAQRŪM

See the next preceding poem for the author. This poem is one of the ordinary type, setting forth the claims of the poet to eminence in his tribe. The succession of subjects offers no difficulty. The poet's mount, in vv. 17 ff., is a male camel, which is rather unusual, males being ordinarily reserved for the carriage of the women of the tribe.

(1) Ar-Ruwā' has cast off affection for thee, and determined on separation from thee and farewell.

(2) And she said, 'What is he now but a worn-out old man?' and repulsion was strong in her, and she sought not to overcome it.

(3) Yea, and if [through advancing years] I have come back to my senses, and a veil of hoary hair gleams white o'er my brow,

(4) Yet I know how to cleave close to a friend though he be far from me, and the fruit of hating me is an unwholesome pasture.

(5) And I guard, though they be absent, the cause of my tribe, and it is not neglected with me, nor is it lost.

(6) And through me the poor starveling is made happy when he seeks me: but the valiant fighter mislikes entering on a contest with me.

(7) And it stops the voice of blame that I am [admitted by all to be] noble, and that the place of my dwelling is high upon the mountain for all to see,

(8) And that I am obeyed among the Children of Bakr son of Sa'd, what time all their scattered companies are gathered together.

(9) And many [the host of horse] whose flanks were closely compacted, great in multitude, moving along with its spear-heads shining in the sun,

(10) At whose attack I have been present, and have stood my ground therein, what time the pithless weakling quaked with affright.

(11) And many the stubborn adversary, difficult to handle, ready to distort anything from the truth, whose sole object to be grasped at was to hurl at me revilings,

(12) Obstinate like a horse jerking upwards his head, to whom I have been a bit to tame him, and a bandage to blind his eyes:

(13) When he wriggled and struggled, he was straightened out by the force of adversity and by crushing blows, so that the raging veins in his neck calmed down.

(14) And many the shag-pated waif whose kin have turned away from him, a castaway like an old saddle-cloth, with no force of resolve or energy left,

(15) A wretch full of misery, to whom I have brought happiness once more, so that into his life spaciousness has returned again.

(16) And many the water, its depths corrupt through long loneliness, in a solitary wilderness, round whose sides the beasts of prey wander to and fro,

(17) I have visited, what time the Pleiads had dropped to their setting, while under my saddle-pad was a big-framed long-stepping camel,

(18) Stout and muscular, that moves the upper part of his forelegs to and fro, and speeds along upon nimble shanks set in a well-knit frame.

(19) He has a ring in his nose which, when he presses sideways out of the course, pulls his neck round, and the spinal cord of his neck becomes soft in consequence.

(20) It seems as though his saddle were bound upon a sturdy wild-ass, who has found the grazing in the water-courses of Ma'qulah to his mind—

(21) Water-courses coming down from upland meadows well soaked by successive showers that have fallen under the constellation of the Ram.

(22) He has become therefrom stout and well knit together, like a cable of palm-fibre the loosely-laid strands of which have been rolled close together by a skilful Syrian woman.

(23) He turns hither and thither a long-bodied she-ass, long of neck, whose body-hair flies about in the wind, and in her are streaks of white [like the gores in a shirt].

(24) When the two came down into the plain, she gained somewhat upon him in their running: but in spite of her boldness, he kept closely up to her;

(25) He turned away from the drinking-places of the valley of Qaww, and the broken rugged path towards the *Ḥarrah* did away with her superiority in speed;

(26) And the nearest watering-place where they arrived, at the setting-in of night, was Uthāl, or Ghumāzah, or Nuṭā'.

(27) And he brought her down to drink when the night was one pitch-darkness, and the twain were nowise weary when the dawn broke upon them.

(28) But with the dawn he lighted on a serpent of the Children of Jillān, whose only gear was his bent bow and his arrows:

(29) When he slaughters not for his children fresh juicy meat of the foremost of the wildings, they have to go hungry.

(30) So he let fly at them an arrow, slender, with its head worn down on both sides by sharpening—but a breaking of the bow-string caused him to miss the shot!

(31) And he cried Woe upon his mother, while [the wild ass] sped away at headlong speed, about him a cloud of dust from his galloping, spreading in the air.

NOTES

(6) 'Mislikes entering upon a contest with me', literally, 'dislikes my side', an expression drawn from wrestling.

(7) 'High upon the mountain for all to see', *al-qabalu-l-yafā'u*: *qabal* is that which faces you on a mountain that rises before you: for other meanings see 'Abīd, *Dīwān* iii. 8, and notes thereto.

(8) Bakr b. Sa'd was the ancestor of that branch of Ḍabbah to which Rabī'ah belonged: see his genealogy on p. 355[3,4] of vol. I. The scattered companies, *zawāfir* (sing. *zāfirah*), are gathered together when there is a rumour of an attack by the enemy.

(9) Here the host which the poet withstands is evidently an attacking body: *cf. ante*, No. XXIV, 10, note.

(10) 'Pithless weakling', *an-niksu-l-yarā'u*: *niks* is said to mean an arrow of which the notch (*fūq*) by which it is fixed on the string has become broken, and it is consequently turned round and a new notch cut at its head, the old place of the notch becoming the point: as used of a man, it means 'a weakling, waverer'. *Yarā'* is a hollow reed, and thus a man without pith or courage.

(11) 'Difficult to handle', *yarkabu-l-'auṣā'a*: literally 'one who undertakes the most difficult of affairs': such an adversary is necessarily a worthy antagonist.

(12) 'A bandage to blind his eyes': the reference is to a bandage, *ṣiqā'*, which is used in inducing a she-camel which has lost its calf to take to a young one the offspring of another. The process adopted is explained in Lane, *s. v. durjah*. According to some the *ṣiqā'* is a bandage put upon the camel's nose, not its eyes, the latter being at the same time bound with the *ghimāmah*.

(16) The word *ta'aqqamu* is of uncertain meaning. The rendering adopted is that of Abū 'Ikrimah. Aḥmad reads *ta'aqqama*, and refers it to the water, 'has become corrupt and bad'. Another suggestion (see commy., line 12, and Lane, *s. v.*) is that it means that the wild beasts scoop hollows in the ground

adjacent to the corrupted source, so as to get purer water by filtration. The last explanation is improbable. The visiting of such places is a subject of boasting for the reasons indicated *ante*, note to No. VI, v. 3, and No. XXVI, 45.

(18) The translation follows the reading of Aḥmad, p. 378[1] of the text.

(19) 'His neck', literally, 'the two muscular bundles on either side of his neck', *akhādi'uhu* (pl. of *akhda'*, the name of the vein [properly the occipital artery] at the back of the neck where cupping is applied, used for the locality generally). Apparently the softening of the neck's resistance to the rein is what is meant by the softening of the spinal cord, *an-nukhā'*.

(21) *Al-Ashrāṭ* are two stars in the constellation of the Ram, α and β *Arietis*, which are also called, in the dual number, *ash-Sharaṭāni*. They are one of the *anwā* (sing. *nau'*), or twenty-eight asterisms into which the Ecliptic was divided, and at their auroral rising rain was expected to fall (see the discussion in Lane, *s.v. nau'*). *Asmiyah* is here plural of *samā'* in the sense of 'shower'.

(23) The she-ass's hair flies about because she has become fat with the rich pasture, and the new hair springing up casts off the old.

(24) The she-ass is said to have better speed than the male where the ground is flat, but inferior speed when it is rough (see v. 25).

(28) 'A serpent', *i. e.* a concealed hunter. Jillān was a branch of the tribe of 'Anazah, celebrated for its skill with the bow.

XL

SUWAID SON OF ABŪ KĀHIL, OF YASHKUR

FOR the poet's tribe see *ante*, No. XXV, introduction. He was a *Mukhaḍrim* who lived far into the Islamic age, for it is related that he was imprisoned for uttering satires by 'Āmir b. Mas'ūd al-Jumaḥī when governor of al-Kūfah (*Aghānī* xi. 173): 'Āmir did not become governor till A. H. 65 (Ṭabarī ii. 466). The *Aghānī*, however, is positive that he lived under both dispensations. He seems to have been a professional poet, since no warlike adventures are recorded of him. He celebrated the exploit of a champion of his tribe named Yazīd b. Ḥārithah at the famous battle of Dhū Qār, fought (probably) in A. D. 610 or 611 (*Agh.* xx. 137), but, if he was alive after A. H. 65, can scarcely have himself been present at the battle, 72 or 73 years before. He sometimes claimed to be descended from the tribe of Dhubyān, and not from Yashkur, on the ground that his mother, after bearing him to a father of the former tribe, later on became the wife of Abū Kāhil of Yashkur, who adopted him. He was chiefly known as a satirist.

Our poem, like that of al-Marrār (No. XVI, *ante*), is evidently made up of two odes in the same metre and rhyme which have accidentally been combined: the second begins with v. 45. The subject of the first ode is the praise of the tribe of Bakr, the great group to which Yashkur belonged. The series of episodes which make up the poem is apparently uninterrupted: the picture of the lady is given in vv. 1–7; that of wakefulness caused by the nightly visit of her phantom takes up vv. 8–15; then follow more verses addressed to her under the name of Salmà, vv. 16–22: in v. 1 she is called Rābi'ah, but this may mean only 'the fourth' of the family, and Salmà may have been her proper name. Next comes an account of the journey to

the land of Bakr, vv. 23–9; and the poem closes with a panegyric upon the great tribe of which Yashkur was a member (vv. 30–44).

The second ode is not in good condition, showing *lacunae* and dislocations. The amatory prelude, vv. 45–50, is followed by a gap where must have stood verses describing the poet's mount, compared in vv. 51–60 to a bull-oryx beset by dogs. After this follows another *lacuna*, and then a few verses (61–5) in praise of the poet's tribe. Then come two, vv. 66 and 64, which are quite out of place and disconnected: they are probably relics of a passage which has been lost. Next is a section, vv. 67–74, describing the poet's adversary in a contest of satire, and after this another break. In vv. 75–108 he celebrates his victory in the strife in a long passage which is fairly consecutive: first he describes himself, vv. 75–9, then his adversary, vv. 80–3. Then he appropriates to himself a fine image, used before him by al-Ḥārith b. Ḥillizah in his *Mu'allaqah* of the tribe of Bakr, of a smooth rock at the top of a lofty mountain-peak, unapproachable by men—vv. 84–91. After this he draws for us a picture of the actual contest, sketched in vigorous language, ending with the defeat of his adversary and his ignominious flight—vv. 92–101; and closes with a boast of his powers as a satirist and poet.

The piece is interesting not only for its own merits (al-Aṣma'ī says that it was known among the poet's contemporaries as 'the unique pearl', *al-yatīmah*), but also as showing how the poetic material elaborated by generations of artists was used again and again. We have in it adaptations of Imra' al-Qais and an-Nābighah of Dhubyān (vv. 12–15), al-Ḥārith b. Ḥillizah (as already noticed), and al-A'shà (v. 90), besides many other borrowings which have become the stock-in-trade of all poets, and are no longer recognizable as the property of particular owners.

(1) Rābi'ah extended the tie [of affection] to us, and we for our part remained united [in love] with her, so long as the bond held good.

(2) Free-born is she: she shows [when she smiles] a row of white teeth regularly spaced, like the rays of the sun breaking forth from the midst of cloud;

(3) She has polished it with a green sappy twig of *arāk*, sweet of savour, so that it is perfectly lustrous:

(4) [A row of teeth] gleaming white in colour, delicious in savour, sweet in its moisture, what time the moisture of others changes for the worse.

(5) She presents to her mirror a shining face, like the limb of the Sun as it rises in a cloudless sky,

(6) Clear of hue, and an eye composed and calm, with its eyelids touched with *kuḥl*, but without any sign of soreness therein,

(7) And ringlets of hair, full in their ends, to which she has imparted the odour of musk, rich in perfume.

(8) My longing was stirred by the phantom that visited me by night—the shape of one Beloved, modest, that checked any thought of wantonness;

(9) From a place remote it passed into the midst of our camel-saddles, having traversed the close-set thorny thickets darkling without any fear;

(10) A sweet companion—when it comes to visit me, it interposes between sleep and me, and none falls on my eyes.

(11) Yea, thus is love—how bold it is! it faces terrors and pays no heed to him that would hold it back.

(12) So I pass the night without any sleep, and as each star rises, I see it rise;

(13) And when I say—'At last the night has passed away!' the first part of it turns and comes back again:

(14) The night draws on its halting stars behind it, and those that follow them are slow in coming after;

(15) Yet in spite of their lagging there drives them along one white in colour, when the hue [of the night] is melting away.

(16) The love of Salmà called me, after that the freshness of youth and its prime had passed away from me;

(17) She smote me with love-sickness, and has not yet healed me; and my heart is distracted, torn this way and that.

(18) She called me with her enchantments—verily she would bring down therewith the white-legged [wild goat] from the mountain top!

(19) Fair and sweet are her words to those she talks with: but if they should seek aught else, she hears them not.

(20) How many a desert have I traversed to reach Salmà—deserts with horizons far away, where the sun-mist shone before mine eyes!

(21) In a broiling hot wind in which meat might be cooked, wherein a sun-stroke like a sudden blow smites him that journeys.

(22) And in order to reach her I have trodden enemies under foot, with a steadfast purpose and a constant care.

(23) And many the desert with flanks white and fading away like the scattered, broken, wisps of cloud [after a storm]—

(24) The mirage of the noontide swims about its way-marks and over its hard level stretches when the day mounts high—

(25) Have we entered upon, in spite of its unknown dangers, mounted on hard-hoofed steeds, full of spirit,

(26) [Slender] like light arrows, enduring patiently the journey by night, pressing onwards, not girthed with thongs [like those of camel-saddles] that cause galls like tattoo-marks.

(27) Thou mayst see them rushing impetuously along, shod with shoes made by the smith that protect their feet from hurt by stones.

(28) They wrap themselves in the night as they dart with us through it, like the darting of the dusky sand-grouse as they make for the drinking-place, arriving at dawn;

(29) They snatch a hasty draught to stay their thirst, and then make for a land to which resort all those in search of pasture [in time of dearth]:

(30) Therein is a possession of the Children of Bakr: in them is a sight to see [for those near at hand], and a hearing to hear [for those at a distance].

(31) They stretch out their hands generously when they are asked, and are helpful in their gifts, if aught can help;

(32) Folk are they in whose natures there is no habit of hasty foul speech, or of unseemly impatience;

[(33) They recognize what is incumbent on them, and are not weary in doing it: but when things are bitter, there is no softness in them.]

(34) When the wind blows from the north, they deal forth food from full cauldrons, crammed with meat, wherein is no starvation,

(35) And platters like great watering-troughs, filled full with the flesh of fat-humped camels.

(36) He who seeks their protection fears no treachery from them at any time, nor dreads aught unworthy of their nobleness.

(37) Generous are they in giving what other men cling to, and they restrain their souls from the stain of covetousness.

(38) Fair are they of face, light-coloured of skin, lords to see, steady and composed when impatience is strong:

(39) Grave and staid in temper when they are weighed against other men, stout of heart to face trouble when trouble flames forth.

(40) Lions are they of whose fury men stand in awe: calm of spirit, when light-witted men fly hither and thither.

(41) By means of them the enemy receives a crushing blow, and by means of them is a rent patched up when the tribe has been torn by discord.

(42) These things have been from of old their well-known manner of life—no fashion newly invented.

(43) When they have burthens loaded on them, they halt not beneath them—when thou loadest such loads even on the rich, he is lamed by their weight.

(44) The good among their coevals are their friends, and the noblest of stock and root: many and various are the kinds of men!

II

(45) A vision of Sulaimà that will not stay with me [, but comes and goes,] keeps mine eye wakeful, and my heart is distraught.

(46) My people dwell where I cannot seek her, by the side of al-Ḥaḍr, while she dwells at al-Fara'.

(47) There is no meeting with her for me, though my heart be with her—save that drawing-near which comes when the eyes are closed in sleep.

(48) She is like a [pearl] of at-Tu'ām: if thou comest in contact with her, the eye is cooled, and the rest together is sweet.

(49) One morning she fixed firm her mind to depart, and the caravan-leader led along her camel, and went away;

(50) And with her went a noble man a fettered slave, forfeit to her, in her train which he is doomed to follow.

(51) And it seems, when the sun-mist runs over the plain in the forenoon, as though I were mounted on a wild bull whose tail sweeps the ground, with dark-brown patches on his cheeks:

(52) His cheeks are [as it were] bordered with brocade, and on his back is a wide space of shining white:

(54) [A bull] which an archer of Ṭayyi' has alarmed, and trained dogs accustomed to await [the twang of] the bow-string [to make an attack];

(55) For he saw them, but not yet clearly—and dogs of the chase are ravening beasts!

(56) Then he turned away, and on either side of him was a wall of dark-coloured dust—easily he went, not forcing the pace.

(57) And thou mightest see the dogs, in spite of his easy, negligent going, tearing up the herbage with their paws, while the antelope dissembles,

(58) And they draw nigh to him, but do not venture to beset him, being assured of bloodshed if he turns upon them.

(59) He quickens his pace when they press him close, and when he leaves behind him their pack he seems almost to stand still—

(60) A dweller in the wilderness, a brother of the Wild: when he catches a sound, straight he pricks up his ears.

* * * * * * * *

(61) The Merciful—praise be to Him!—wrote [in the Book of Destiny] that in us should be breadth of character and strength to bear,

(62) And stubborn resistance to all base things, what time he who is overborne by numbers has to accept wrong and bow before it,

(63) And a building built of lofty deeds—God alone raises high, and whom He wills He brings low.

(65) From God are the blessings that we possess: He has disposed them so—they are the work of God, and God is a skilful worker!

* * * * * * * *

(66) How is it possible for a free man who is a stranger to abide in a land in which he has no liberty?

(64) He knows no stratagem by which he may ever escape from it, [though abiding in it be like] gulps of death: and death has gulps! (?)

* * * * * * * *

(67) Many the man whose heart I have roasted in the fire of wrath, who longed for my death, but has not had his desire fulfilled!

(68) He looks upon me as a morsel sticking in his throat, difficult to thrust out, that cannot be plucked away.

(69) He foams and struts proudly, so long as he sees me not: but when he catches the sound of my voice, he shrinks into himself!

(70) God has sufficed me hitherto against that which his soul harbours: when God takes aught in charge, it suffers no loss!

(71) Evil is that which he gathers together that he may slander me therewith—food hard to digest, and a disease that wraps him round like a cloak.

(72) He hurts me not, except that he envies me: and he screeches like the screeching of an owl.

(73) He wishes me long life when he meets me face to face: when he is alone by himself, he feeds on my flesh.

(74) Though he hide within him his hatred [when I am there], should he find me absent, his mischief would leap to light and gush forth.

* * * * * * * *

(75) Evil is their thought! and often before now I have made manifest to them, at the furthest target of the contest, how I hit the mark.

(76) The man who is filled with hatred does not become weary of it: he kindles the fire thereof when mischief becomes plain.

(77) I hit men on the head with a stone that strikes the mark: it is not an ineffectual blow, and needs not to be repeated.

(78) I need no whip to urge me on: I am given no trouble by the old worn-out camels, or by the thin and puny.

(79) How can they expect to bring me to a fall, now that my head shines brightly with white hair and baldness?

(80) [My adversary] inherited hatred of me from his fathers, and he keeps carefully in mind that which he has learned from them;

(81) Therefore he works as they worked in his tribe: but he gains no victory, nor does he cease from impotence.

(82) He sows [in his children] the disease, though he himself attained not thereby to the vengeance which escaped him, nor did he patch up a single rent [which he suffered at my hands].

(83) Crouching on his haunches, he delivers his attack upon a smooth rock unapproached by men, at the summit of a lofty mountain peak the ascent to which is rugged.

(84) A tower of refuge wherein he who dwells is safe, [this rock] has defeated all who before him strove to pluck it up:

(85) It defeated ʿĀd, and those who came after them, and ever stood stubborn, not to be humbled or brought low.

(86) Men see it not save towering above them, and it undertakes, and leaves alone, what it will.

(87) He aims [his stones] at it, but can never reach it—after the fashion of the fool who is pleased with his doings.

(88) His eyes are blinded so that they are covered with a white film, and he blames himself when he desists from his vain endeavour:

(89) For he sees that with all his pains he does it no harm, and that it remains smooth and fair, unhurt by the spite of men.

(90) It splinters his horn when he butts at it, and when his slingstone hits it, the stone is shattered to pieces;

(91) And whensoever he seeks to attack it, he is overcome by his want of equipment of old, and his feebleness caused by a starvation diet.

(92) And many the obstinate adversary I have encountered on your behalf, at a time when Fortune held aloof, when men assembled together in groups;

(93) And we have given each other to drink long-steeped bitterness, in a place [of encounter] to which the coward is not equal;

(94) And we have discharged at each other, while our enemies looked on, shafts envenomed with poison long infused—

(95) Arrows, each one of them carefully sharpened, whose workmanship is beyond the powers of any but the most skilful;

(96) They came forth from hatred most clear and plain, in the prime strength of Time, when Time was young.

(97) So we endeavoured to destroy one another, while men said—'It is only the weakling who has need of the help of other people'.

(98) At last he turned and fled, unable to guard his buttocks from my blows, with the bird of insolence fallen quite away from him,

(99) With his nose bent down to the dust—he cannot raise it, and with his eyes humbly cast down, and his hearing deafened.

(100) He ran away from before me with his demon routed, unable to help or protect him any more;

(101) He fled from me when nothing profited him more, with his back weighed down [by the load of my victory], humbled in deepest abasement.

(102) Yea, in me he found a withstander stout of spirit, firm of foot in fight, making no complaint of pain,

(103) And a tongue adroit and nimble, sharp like the edge of a sword—whatsoever it touched it cut through.

(104) And there came to me a companion with a constant supply of matter—agile and ready when the bags of provisions have given out;

(105) He said 'Here am I!'—and I had not called on him for help, disdaining him that pours forth shameful speech in the sight of men.

(106) He is a surging sea with foaming waves, with proudly-swelling crests, that casts up rocks [upon the shore];

(107) Full are its waters, all-mastering its flood—not the most skilful swimmer can escape therefrom.

(108) Is Suwaid aught else but a lion lurking in his lair? when a land is too damp for him, he moves elsewhere in search of prey.

NOTES

(3) The beauty of a woman's teeth is often dwelt upon by our poets, who in this connexion mention the instrument with which the effect is produced—the *miswāk* or tooth-stick, a piece of soft wood with the end chewed into a brush, used to scrub the teeth. The wood chosen is always one of an aromatic character. Here it is the *arāk*, a shrub or small tree growing in the drier portions of India and Persia as well as in Arabia, *Salvadora persica*, well known in those countries as applied to this purpose; others mentioned by the poets are the *bashām* or 'balsam of Mecca', *Commiphora opobalsamum*, the *ḍarw* or terebinth, *Pistacia terebinthus*, the *utum* or wild olive (perhaps *Olea cuspidata*, said to grow in the mountains of the Yaman), and the *isḥil*, a tree mentioned by Imra' al-Qais (*Mu'all.* 38), and said to resemble the *athl* or tamarisk.

(8) For the phantom of the Beloved see *ante*, i. 1, vi. 1, &c.

(15) 'One white in colour' is the Dawn. For *al-laun* in the second hemistich the *v. l. al-lail* gives a better sense—'the night [itself] is melting away'.

(18) 'Enchantments', *ruqà*: see *ante*, No. VI, note to v. 11.

(20) 'With horizons far away', *nāziḥa-l-ghaur*: *ghaur* is here the margin where, owing to the convexity of the Earth, the wide-extended plain sinks out of sight: ordinarily it means the low country, such as the Tihāmah, as opposed to the mountains or upland plateau.

(23) The desert in this verse has a misty distance, compared to the wisps of cloud left by a storm. Aḥmad has a *v.l. murfatti-l-qara'*, which he says means the scurf or scab that peels off the skin of young camels which have suffered from small-pox (*judarīy al-fiṣāl*).

(24) *A'lām*, translated 'way-marks', may also mean 'mountains', and this is preferred by the commentator: but the verse speaks of a *level* expanse, *bīd*, pl. of *baidā'*.

(26) The translation adopts the form *musnifāt*, 'pressing forward', in preference to the reading of the text, *musnafāt*, 'with the breast-girth or *sināf* on them', for the reason mentioned by Aḥmad in line 18 of the commentary, that the *sināf* is a trapping used with camels, not with horses.

(28) The sand-grouse are said to fly all night: see *ante*, No. XXVI, note to v. 14.

(30) The second hemistich may also be rendered 'among them one may see and hear [what one desires]'.

(33) In this verse the pronouns in the Arabic suddenly change from the third to the first person: elsewhere the praise of the tribe of Bakr is all set forth by the poet as an outsider; here he speaks as one of the tribe himself: '*We* recognize what is incumbent, *we* are not weary in doing it, there is no softness in *us*'. But immediately afterwards he reverts to the third person, and continues using it for eleven more verses. It would seem that the verse properly belongs to the second division of the poem, and forms part of the passage beginning with v. 61, which is in some disorder. As, however, the matter is not of much importance, I have in rendering, to avoid harshness, substituted the third person for the first.

(36) 'Aught unworthy of their nobleness', *aṭ-ṭaba'*, literally, 'dirt', 'rust', metaphorically, 'disgrace', 'dishonour'.

(38) The translation adopts what is said in the commentary to be the preferable reading, *al-hala'* instead of *al-faza'*.

(40) 'Light-witted men', *al-qaza'*, literally, 'thin wisps of cloud left behind by a storm, that fly before the wind': see *ante*, v. 23.

(43) For 'the rich', *dha-sh-shiffi*, 'one who possesses abundant means beyond that of other men', Aḥmad reads *dha-sh-shakki*, explained as meaning one who has a flaw or small crack in the bone of his leg. The former reading yields the best sense.

(44) The last words of the verse—'many and various are the kinds of men'—imply that the men of Bakr choose only the best as their comrades.

(46) Our text has al-Ḥiṣn, but the commentary states that the correct reading is al-Ḥaḍr. This is the celebrated Parthian fortress, the ancient Ḥaṭra, in the Wādī Tharthār in the desert south-west of Mauṣil, in ruins long before the poet's time. Al-Fara' is said to be a place between al-Kūfah and al-Baṣrah.

(48) The scholiasts recognize that by *at-Tu'āmīyah* a pearl is meant; but they are unable to fix with certainty the locality of at-Tu'ām. Apparently there was a place of that name on the coast, or near the coast, of 'Umān not very far from Ṣuḥār; but diving for pearls is said not to take place on that coast, or east of Cape Musandam. The name is not found in modern maps. Prof. Bevan suggests that the word may be derived from *tu'ām* in the sense of twins, a pair, and mean 'such a pearl as is worn as one of a pair in earrings'; *cf. tūmah*, 'a pearl or bead', which may stand for *tu'mah* (see *post*, No. XLIV, v. 23: also *durrun tawā'im* in No. LVI, 9).

[52 and 54] The text inserts between these a verse, 53, the translation of which is:

> 'He stretches out his pace when thou incitest him thereto, even as a young wild bull lengthens his steps in going.'

Abū 'Ikrimah omits the verse, which is evidently out of place and breaks the sequence of the narrative: it probably belongs to some other poem.

(54) The translation follows the text, which reads *kunna yublīna-sh-shira'*; but the alternative reading *as-sara'* seems better—'accustomed to put forth speed [when called upon]'.

(56) *Cf. ante*, No. XXVI, v. 44.

(59) As explained in the scholion, the reading *yurhibu* must be a mistake, for which we should read *yurghibu* or *yuhdhibu*; another *v.l.* is *yulhibu*, all implying increase of speed.

(60) The translation adopts the reading *inṣama'*.

(64) This verse, according to the commentary, is out of place, and should be read after v. 66. Its meaning, however, is obscure, and the construction of *jura'a-l-maut* very difficult to explain. Prof. Bevan suggests that the verse may be interrogative: 'Will he not ever desire, as a means of escape from it, gulps of death'? This, however, in the absence of indication of a question, offers difficulties. Vv. 66 and 64 appear to be fragments of some part of the poem of which the rest has disappeared: where they stand they have no obvious connexion with the rest of the piece.

(66) The translation follows the text, which reads *shāḥiṭ*; there is a *v.l. sākhiṭ*, which would mean 'vexed with annoyances'.

(67) 'I have roasted', *anḍajtu*, lit., 'I have cooked thoroughly'.

(75) *Ghāyātu-l-madà* ordinarily means the goals of a horse-race: I have taken it here in the sense of targets set up for a contest of archery because of the verb *aqa'*, which seems to imply the hitting of a mark with an arrow. The former interpretation is, however, possible—'at the furthest goal in the race, how I reach it first.'

(77) The stones with which the poet attacks his foes are strokes of satire. An alternative rendering of *lā bi-l-murtaja'* is 'cannot be turned back', *lā yuraddu*.

(78) In this verse the poet compares himself to a high-bred camel, and his competitors in the contest of satire to other inferior camels.

(81) It is worth noticing that this verse offers an example of the verb *wada'a* in the past tense, in the sense of 'leaving off', which is commonly said not to occur, *taraka* being substituted.

(83) In the passage which begins with this verse our poet seems to imitate the *Mu'allaqah* of his fellow-tribesman al-Ḥārith b. Ḥillizah, vv. 24 ff.

(85) 'Ād, the name of the ancient lost people of Arabia mentioned in the Qur'ān, about whom there were many legends. *'Ādī*, 'belonging to 'Ād', is a general word for immemorial antiquity.

(93) The word for 'place [of encounter]', *maqām*, in this verse and v. 102 has been explained before, No. XXVII, notes to vv. 4 and 20. As mentioned in the foot-note on p. 406 of the Arabic text, the explanation of the sentence *laisa yathnīhi-l-wara'* is difficult and doubtful: that given seems to me most probable. Al-Aṣma'ī thought it meant 'a place in which piety cannot be found', because of the evil speech which is tossed to and fro in such contests; this seems very unlikely.

(100) The 'Demon', *shaiṭān*, is the familiar spirit or genius of the opposing poet: a similar familiar is meant by the 'companion' in v. 104. The Arabs thought of their achievement as poets as aided by spiritual powers, much as we speak of 'genius' or 'inspiration'. It is not necessary to suppose that the poets looked upon themselves as mere conduits for the utterances of these helpers. They are fully appreciative of the merits of their own compositions. But the phenomena of the sub-conscious memory suggested to them the assistance of some power other than their ordinary everyday faculties, providing them with words, images, ideas, and turns of phrase when needed—as excellently summed up in v. 104. Vv. 106 and 107 refer to this 'demon'.

XLI

AL-AKHNAS SON OF SHIHĀB, OF TAGHLIB

Nothing is known of our poet: he has no article in the *Aghānī* or BQutaibah's *Shi'r.* The commentary states that he lived long before Islam, and, from the scanty genealogy of him given, this appears probable. The poem is a celebrated one, and occurs in the *Ḥamāsah* as well as in our Collection. The geographical information contained in it attracted the notice of Bakrī and Yāqūt, who quote it largely. Its age may be judged by the information it gives regarding the tribes mentioned in vv. 9–17. If v. 16 is genuine (see the note upon it below), we may perhaps date the poem somewhere about A. D. 550, after the settlement of Bakr and Taghlib outside peninsular Arabia (v. 11), and while Iyād had not yet incurred the wrath of Chosroes and been destroyed and its remnants dispersed in various directions. It is evidently impossible that v. 17, setting forth the might of the Lakhmite kings, should have been uttered after A. D. 569, in which year King 'Amr son of Hind, one of the most powerful of them, was slain by 'Amr son of Kulthūm, chief of Taghlib and author of the *Mu'allaqah,* in retaliation for an affront put upon him by the king (see the next poem, note to v. 26). The poem would therefore be earlier than the *Mu'allaqah,* but breathes the same proud spirit.

The object of the poem is to magnify the fame of Taghlib, the great tribe whose war with the brother-tribe of Bakr, called the War of al-Basūs, has given us the oldest mass of traditions about Central and Northern Arabia that we possess. Taghlib, at the time of the Prophet, had become Christian (see the next piece, No. XLII, v. 21), but was probably still heathen at the date of our poem. It is likely that some verses have been lost at the beginning: the amatory prelude is a mere fragment, and something must have followed v. 4, and probably also v. 7.

(1) The Daughter of Ḥiṭṭān son of 'Auf left her dwellings plain
like lines drawn by skilled hands fair on a volume's opening page.
(2) Daylong I stood there, while swept me a tremor and burning heat,
as a vehement hot fit comes on a sick man in Khaibar town.
(3) All day feed therein dust-coloured ostriches unafraid,
as though they were handmaids homeward driven with wood at eve.
(4) My friends there were twain—a camel light-hearted, nimble of pace,
and a blade marked with grooves, a fellow whose company none
mislikes.

(5) An age have I lived, my comrades vagabonds light of life—
yea, these were my chosen friends of whom I was ever fain,
(6) A fellow to him whose follies wore out his patient kin,
at last cast away by his nearest, wearied of his misdeeds.

(7) But now have I paid off all I borrowed from wanton Youth:
my herds find in me one bent on husbandry, prudent, wise.

* * * * * * * *

(8) All men of Ma'add, all tribes that wander our Arab soil,
have somewhere a place of strength, a refuge in time of need:
(9) Lukaiz hold the sea-coast and the shore of the twin-sea Cape;
but if there should come danger from India's threatening mien,
(10) They fly on the rumps of beasts untamed to the Upper land,
as though they were cloud-wisps hurrying home after heavy rain.
(11) And Bakr—all 'Irāq's broad plain is theirs: but if so they will,
a shield comes to guard their homes from lofty Yamāmah's dales.
(12) Tamīm, too—a place lies far between the tossed dunes of sand
and uplands of rugged rock where safety for them is found.
(13) And Kalb hold the Khabt and the sands of 'Ālij, and their defence
is steeps of black basalt rock where footmen alone can go.
(14) And Ghassān—their strength, all know, is other than in their kin
—for them fight the legions and the squadrons [of mighty Rome]:
(15) And Bahrā—we know their place [in warfare and time of peace]:
to them lie the ways unbarred that lead to Ruṣāfah's hold.
(16) Iyād has gone down to dwell in the mid-river Plain, and there
are squadrons of Persians seeking to fall on their enemy.
(17) And Lakhm are the kings of men, who pay them the tribute due:
when one of them speaks his will, all others must fain obey.

(18) But we are a folk who have no shelter in all our land:
we spread ourselves where rain falls, and so fares the mighty man!
(19) Around where our tents are pitched our steeds roam for all to see
as goats in the high Ḥijāz, too many to be penned in.
(20) At even they drink our milk, at dawn they are fed again,
and, day after day ridden forth, their bodies are lithe and lean.
(21) Their riders are sons of Taghlib, offspring of Wā'il's stem,
defenders, assailers, none among them of doubtful stock.
(22) They make straight for him who leads the foe in his shining helm:
his face streams with blood—they rain their blows as they press
him sore.
(23) A host are they, dark with steel, star-helmeted: he who comes
to water the first must leave to make for the last a place.

(24) And if we should find our swords too short to attain the foe,
we have but to press one step the closer, and strike him home.
(25) Among men that are not kings our folk are the first of tribes
when men crowd the Courts and shout their claims to the primacy.
(26) To them turn the eyes of all in wonder at mighty deeds:
the chiefest of other stocks attain not to their great fame.
(27) While others in caution bind the stallion that serves their herds,
our camel alone goes forth untrammelled whereso he will.

NOTES

(1) The comparison of the traces of the former encampments to writing is exceedingly common, and not infrequently they are specifically compared to the *'unwān*, or opening page, of a book (here stated to be written on vellum or parchment, *ruqq* or *riqq*), on which the artist lavishes much ornamentation (see 'Abīd xxx. 1). The recent discoveries of such illuminated title-pages in ancient sites in Eastern Turkistan, once part of the Persian empire, have illustrated the prevalence of this custom in pre-islamic times. *'Unwān*, also *'ulwān*, with various vocalizations, is probably a loan-word, but its source has not yet been indicated.

(2) The fevers of Khaibar, an oasis south of Taimā and north-east of Medina, were notorious. Nearly all the cultivated oases in Arabia, where water is found near the surface, and mosquitos (*baqq, ba'ūḍ*) abound, are plagued by fever, and the Beduin stays in them as short a time as possible.

(3) For the women-slaves who gather fire-wood see *ante*, No. V, note to v. 5. Their bundles of faggots are compared to the bunches of feathers of the ostriches.

(6) 'Cast away', *qultida ḥabluhū*, literally, 'let go with the reins on his neck', said of an intractable camel. When a man's wastefulness or offences against his tribe became intolerable, or when he by attacking others brought charges upon them which they were unwilling to bear, he was formally outlawed and expelled from his kin, becoming a *khalī'* (see *ante*, No. XX, introduction, p. 69). Such homeless men, *ṣa'ālīk* (sing. *ṣu'lūk*), who lived as brigands, sometimes attaching themselves to other tribes, are often heard of in the old poetry, and generous persons boast of having befriended them (see *e.g.* 'Urwah b. al-Ward in *Ḥamāsah*, pp. 207–9, translated in my *Selections* [1885], p. 29).

(7) The poet imagines himself as having borrowed a stock of wantonness from Youth, which he repays and thus escapes the obligation to be foolish any longer ; *cf.* our English phrase 'to sow one's wild oats'.

(8) This verse has two readings, *'imāratin* and *'imāratun*: the former treats the word for 'tribe' as a substitute for 'all men', and is that followed in the translation : the latter treats the *'imārah* as equivalent to the *'arūḍ*, 'a place apart' where a tribe attacked can be secure. If the latter reading be adopted, for 'place of strength' in the second hemistich, read 'strong ally'.

(9) For Lukaiz, a branch of 'Abd al-Qais, see *ante*, No. XXVIII, introduction. The 'twin-sea Cape', *al-Baḥrāni*, 'the two seas'. This name is probably to be understood of the waters washing both sides of the jutting promontory of Qaṭar. The exclusive use of the word for the islands in the bay west of Qaṭar is quite modern. The 'Abd al-Qais, according to our poet, relied upon the powerful Bakrite stock of Ḥanīfah, settled in al-Yamāmah, when assailed by sea. That the pressure upon them should come from India points to the great antiquity of the coast-trade of the Persian Gulf with that country.

(10) The reading of Aḥmad and the old MS. Kk, *yaṭirū 'alà a'jāzi ḥūshin*, is followed in the translation. The use of *'an* instead of *'alà* in our text is difficult to explain ; the syntax requires the

jussive *taṭāyar* (following *in ya'tihā* in v. 9), and if this is read *'alā* is necessary for metrical reasons. For the second hemistich compare the preceding poem, vv. 23 and 40.

(11) The settlement of the major portion of the tribe of Bakr in the plains of 'Irāq (*i.e.* the wilderness along the Euphrates) followed upon the conclusion, through the influence of al-Mundhir III king of al-Ḥīrah, of the peace of Dhu-l-Majāz, which brought to an end the devastating war with the brother-tribe of Taghlib which the Arab legends say lasted forty years: this may have been some time between A. D. 525 and 530. The settlement of the Bakrite Arabs here endured, and its later extension considerably further northwards accounts for the name Diyār Bakr which now designates the Syrian town of Āmid and its surrounding province. But, though dwelling in these northern pastures, the tribe retained its sense of kinship with the portion of it which had remained in the mountainous country of al-Yamāmah, the chief section of which was the strong tribe of Ḥanīfah. This is the tribe intended by the 'shield', *ḥājib*, in the second hemistich.

(12) The settlements of the various branches of the great group of Tamīm occupied the region along the shore of the Persian gulf north of the lands of 'Abd al-Qais to the mouths of the Shaṭṭ al-'Arab, and thence inland to the neighbourhood of the tract called al-Qaṣīm, on which they had an opening not far from 'Unaizah, Faid, and the modern Ḥā'il at the north-east extremity of the twin ranges of Ṭayyi'. They also impinged upon the mountains of al-Yamāmah. They thus had a wide area of upland and rocky soil, as well as the low sandy stretches in which large bodies of them lived.

(13) The great tribe of Kalb, the most important section of the large group called Quḍā'ah (generally reckoned as of Yamanite origin, but claimed by some as descended from Ma'add)*, were settled in the chain of oases known in the present day as the Wādī Sirḥān and the Jauf, on the southern borders of the Syrian desert. This low and cultivable country, anciently called the Wādi-l-Qurā and Dūmat al-Jandal, is probably what is meant in our verse by the *Khabt*, a word here used, apparently, as a proper name, but generally meaning any depressed valley. The sands of 'Ālij probably represent the sand-dunes intervening between the Jauf and Ḥā'il, and lying generally along the north-western margin of Aja', the northernmost of the mountains of Ṭayyi'. The *ḥarrah ar-rajlā'*, the region of black basalt or lava rocks, where only foot-travel is possible, is probably the volcanic country of the Ḥaurān and Laja', which intervenes between the Wādī Sirḥān and Damascus.

(14) The words in brackets added to the verse in my rendering represent the interpretation of the scholiast Abū 'Ikrimah. Aḥmad has a totally different reading and explanation of the verse—*'izzuhum fī sawāhimin*: 'Their strength is in horses which have become black [by reason of exhaustion and dust of travel]'; and in the second hemistich he substitutes *ḥussarun*, meaning 'not wearing helmets', for *miqnabun*. The former word is used frequently for foot-soldiers as opposed to cavalry, while *miqnab* is properly a band of mounted men: as *katā'ib* also means cavalry, *ḥussarun* is a good reading in this place. Ghassān, of course, here represents the race of Arab Phylarchs of the house of Jafnah who held the Roman marches, and were engaged in constant hostilities with the Lakhmites of al-Ḥīrah, the champions of Persia against Rome.

(15) Bahrā is a tribe of which we hear very little in Arab legend. It belonged, like Kalb, to the group of Quḍā'ah, and seems to have been an early immigrant into the Euphrates region of Eastern Syria. Its settlements later on were in the plain of Ḥimṣ (Emesa), and it professed Christianity: ar-Ruṣāfah, named here as its place of refuge, is Sergiopolis, not far from Raqqah on the Euphrates. It is said to have been at first subject to al-Ḥīrah, moving within the Roman sphere during the reign of al-Mundhir III. As Christians, the tribe resisted the armies of Islam, and fought on the side of the Byzantine forces at Mu'tah † and in the battles of Abū Bakr's time; but in a comparatively short period after the conquest of Syria they accepted the religion of the Prophet.

(16) The historical placing of this verse offers considerable difficulty. Having regard to the

* The question of the descent of Quḍā'ah from Ma'add is discussed in *Aghānī* vii. 77–8.

† Ṭabarī i. 1611.

general argument of tho poem, which claims that all the other tribes mentioned have some strong place of defence, or strong ally to protect them, it seems clear that the words *dūnahā barāzīqu 'Ujmun* can only mean that Persian cavalry were the defence of Iyād. But all that we know of Iyād (of which tribe the most complete account is given in Prof. Nöldeke's contribution to Benfey's *Orient und Occident* [1862], vol. I, pp. 689–718) represents them as turbulent neighbours of the Persians in 'Irāq, and frequently harrying the cultivators of the settled lands in Mesopotamia.* Their raids culminated in the capture of a high-born Persian lady who was being escorted as a bride to her husband, which provoked the Persian king (called in the traditions Kisrà = Chosroes, but it is uncertain whether Khusrau Anōsharvān or Khusrau Parvēz is meant) to send against them a large force of Persian cavalry. The story says that this force was attacked by the Iyād after having crossed the Euphrates, and annihilated, the heap of their skulls (*jamājim*) giving its name to the monastery in after times called *Dair al-Jamājim.* Then Kisrà sent a still larger army, under a Taghlibite chief named Mālik b. Ḥārithah, with 4,000 Persian cavalry, against Iyād. The poem of warning sent to the tribe by one of their fellow-tribesmen, Laqīṭ b. Ya'mar, is one of the most famous of the ancient Arabian compositions (see *Aghānī*, xx. 24). His warning was, however, disregarded, and the Persian army fell upon the tribe, whom they found unprepared, and entirely broke their power. The remnants settled, some in Roman territory on the upper Euphrates at a place called Anqirah, and some in various parts of the Arabian Peninsula. Some attached themselves to the kings of al-Ḥīrah; a poet named Abū Du'ād, who was master of al-Mundhir III's stud, was a member of the tribe, but this was probably before the catastrophe; and a deputation of the Iyād visited the Prophet in the last years of his life and discoursed to him of the religious teacher Quss b. Sā'idah, who is said to have been an Iyādite (*Aghānī*, xiv. 42), and whom the Prophet met in his boyhood at 'Ukāḍh. If the poem before us is genuine, and if the verse referring to Iyād is not a spurious insertion in it, it is clear that it must relate to a time before the ruin and scattering of the tribe by the army of Taghlib and the Persian cavalry. In the absence of all indications of date in the confused traditions about Iyād (for which see Nöldeke, *l.c.*, and Bakrī, *Mu'jam*, pp. 44–51), it is impossible to say when this event happened. Iyād, peaceably settled in the cultivated ground of Mesopotamia (the *Sawād* or 'black land', so called from the thick groves of dark-green palm-trees), and protected by Persian cavalry, does not come into the traditions at all. It is not, of course, impossible that the conditions described did exist, perhaps during the strong reign of Khusrau Anōsharvān (A.D. 531–79): tribal legends naturally dwell almost exclusively on warlike events, and ignore periods of peace and quiet, however long. It is an argument in favour of the genuineness of the passage that it conflicts with the traditions. The fall of Iyād is an event often referred to by the poets (see *e.g.*, *post*, No. XLIV, vv. 8–13), and a forger would scarcely have invented a verse inconsistent with it. The word *barāzīq*, plural of *birzīq*,† is obviously of Persian origin; perhaps it is connected with the modern Persian word *bircha, barcha*, 'a lance'. In Pahlavi this would be *barchak* or *birchak*, and a 'lancer' *barchīk* or *birchīk.*

(17) The line of kings referred to in this verse is known by its tribe as of Lakhm, by its family as of Naṣr, and by the name of some prominent ruler as of Muḥarriq (see *ante*, No. IX, v. 40, and XII, v. 14).

(20) *Cf. ante*, No. V, note to v. 3.

(21) 'Taghlib, offspring of Wā'il's stem': literally, 'Taghlib *daughter* of Wā'il'; *ibnah*, 'daughter', is often used of this tribe in poetry, perhaps for metrical reasons, instead of *ibn*. I doubt whether any conclusion favourable to the matriarchal theory of Arab tribal groups is to be built on it. Plurals, and often collectives, are regularly feminine in Arabic syntax, and a tribe's name is usually for this reason construed with a feminine verb or adjective.

* See for instance al-Ḥārith, *Mu'all.* 49, and Tibrīzī's note.

† The word *birziq*, in line 17 of p. 417 of the text, is a misprint for *birzīq*.

(22) The leader of the enemy in this verse is called *al-kabsh*, 'the ram', as in No. XVII, v. 14, *ante*; see note *in loco*. Al-Aṣma'ī thought that the word might be used collectively, for all the foremost of the opposing force: this however appears doubtful.

(23) 'Star-helmeted', *i.e.*, their burnished helmets flash in the sun like stars. The host is so many that they cannot all be accommodated at a watering-place, and those who have first arrived must move on to make room for later comers.

(24) This is a most famous verse, often imitated, and sometimes ascribed to different persons.

(25) Here we have again the idiom *lillāhi qaumun*, used to express admiration: see *ante*, note to No. XXXI, v. 4.

(26) There is a different reading of the first hemistich:

'Thou seest, when Distress bears hard, the eyes of all turn to them.'

I.e., they are the leaders in all times of difficulty and famine. 'The chiefest', *dhawā'ib*, pl. of *dhu'ābah*, literally, the long locks of hair, sometimes plaited, which Beduins wear, hanging down from the temples and the back of the head.

(27) This verse might more suitably come after v. 18. The stallion camel is tied up at home, lest he lead the females far abroad and expose them to the danger of capture; but Taghlib is so mighty that no one would venture to attack herds bearing its tribal brand (*wasm*).

XLII

JĀBIR SON OF ḤUNAYY, OF TAGHLIB

THE author, like that of the last piece, is unknown but for this poem. He belonged to the great and warlike tribe of Taghlib, whose glory he celebrates, and to the Christian faith, which the tribe accepted after their emigration from al-Yamāmah to Babylonia. The poet's genealogy shows that he was a remote kinsman of al-Akhnas. The poem must be dated after the battle of al-Kulāb the First, and probably (see note to v. 26 below) after the slaying by 'Amr son of Kulthūm of King 'Amr son of Hind in A.D. 569. Our commentary (p. 422) has an obscure statement about two tax-gatherers of al-Mundhir b. Mā' as-Ṣamā, and the proud bearing of one of them, Marthad b. Sa'd b. Mālik, which is said to have offended the tribes of Rabī'ah settled in Babylonia, and to have given occasion for the poem (see vv. 16 and 17); but this does not suit the text, since v. 26 appears necessarily to involve a much later date. The piece seems, on the contrary, to be addressed to the poet's tribe, to lament mischiefs that have weakened its strength (v. 11) and to recall its former glories (vv. 12–14). Then follow reflections upon the unworthy position in which its members stand as taxed subjects of the kings of al-Ḥīrah (vv. 15–17), and disposed to accept composition for blood shed rather than to avenge it. The rest of the piece is a retrospect of great deeds done in times past, which should maintain and keep alive the desire for martial renown.

(1) Help, O my people! help for Youth that has passed away,
for Wisdom that comes too late to mend errors gone before—
(2) For the man who returns again to yearning for loves gone by,
although there has sped since then a twelvemonth of peace of mind!

(3) O dwelling of Salmà that lay in Ṣarīmah and al-Liwà,
where empties the torrent-bed from al-Mutathallim's plain!
(4) Daylong I stood there, sunk in thought, the guest of a dreary waste,
to sate me with memories stirred by sight of it, lingering:
(5) 'Twas there she abode summer through, and then she bethought herself
of places for winter meet, 'twixt 'Aiham and al-Jiwā';
(6) She turned with the rein her lean camel, joining the hastening throng
of women who urged their beasts among the well-straightened spears.
(7) The camel goes, quickening pace, and proudly she speeds along
as though by her girth there lurked an ugly big-headed cat.
(9) She turned from the full fount, while the water she drank within
her belly resounded, like the timbrel a singer strikes.
(8) As oft as beneath her feet and throat fell a crest away,
another arose in turn before to be overpassed:
(10) She mounts up the vale of 'Irq, as though in her upland way
she rose by a ladder's rungs to where hangs Arīk on high.

* * * * * * * *

(11) For Taghlib I mourn, whose spears have stirred up an evil brood
of mischiefs to plague her, breaking forth to bring low her strength.
(12) Before their dissension, great the pile they designed to build
—who coats not his building well with plaster, one day it falls:
(13) A tribe like a rudder steering safely the ship, whose might
went back to ancestral stock beyond praise, surpassing fame;
(14) When holding the breach of dread, its steeps bowed before their post,
and lay smooth and open for the foremost of men to guard.

(15) I liked not to hear men say—'These beasts were the bloodwit gained
for Qais, or for Marthad, or for Rumḥ' at the watering-place.
(16) A day, too, I mind when one, delaying to pay his due,
was buffeted, torn his clothes, misused at the taxer's door.
(17) In all of 'Irāq's marts some new tax is imposed to-day,
and everything sold therein pays somewhat to sink the price.

(18) Are we not the men whom kings treat warily, and mislike
to touch those we shelter, lest blood have to be spilt for blood?
(19) We deign to grant peace to kings so long as their ways are straight
in handling us: not unknown the slaying by us of kings!

(20) How many a prince acclaimed have we sent to look on death,
when lightly he dealt with us, or ventured to do us wrong!
(21) Yea, Bahrā, it seems, think scorn of us and our spears—they say
'The lances of Christian men pierce never to draw the blood'.
(22) Yet our spears it was that thrust, that black day of al-Kulāb,
Shuraḥbīl from off his horse, in spite of the oath he swore
(23) To pluck from our hands our lances: him Abū Ḥanash cast
to ground from the back of a steed the tallest of all his stud;
(24) He reached him with following shaft—again did he couch the spear,
and down fell the prince, prone-stretched with hands out and face
in dust.
(25) Who wrongs us, his dogs are wont to whine when they hear the tramp
of hosts beyond count that march to ask for the justice due.
(26) And 'Amr son of Hammām, him we dealt on his brow a blow
unseemly—but him it cured at once of his tyrant's mood.

(27) Yea, men see in us the shape of a serpent, the changeful skin,
a lion's bright fur and the teeth of a render of limb from limb.

NOTES

(6) The spears are borne by the warriors of the tribe who ride as guardians of the households moving camp: *cf. ante*, No. XXI, note to v. 10. The word for spears, *washīj*, properly means the clump of bamboos growing close together of which the shafts were made: from which it appears that, though most of the bamboos required in Arabia were brought from India, the Arabs must have had some growing in their own country, perhaps along the Persian Gulf or in Ḥaḍramaut, and thus knew the character of the plant (see *ante*, No. XXXIV, v. 8, and note).

(7) The swift pace of the camel is indicated by the mention of the cat: *cf. ante*, No. XXVIII, note to v. 10. The word translated 'big-headed', *mu'awwam*, is the same as that used in the *Mu'allaqah* of 'Antarah, v. 29.

(9) It seems advisable to transpose this verse, so as to bring vv. 8 and 10, which clearly refer to the same subject, together.

(8) The camel is drawn as making a journey up a valley broken by transverse barriers sloping down from the mountains on either side (*ra'n*): as soon as she gets to the top of one of these, another to be surmounted rises before her. In v. 10 these successive ridges are compared to the rungs of a ladder: the valley is called 'Irq, and her ultimate destination, at the end of it, Arīk, said to be the name of a mountain. In spite of the number of place-names in vv. 3, 5, and 10 of the poem, it is difficult to locate it; most of them appear to be in al-Yamāmah, the mountainous part of Eastern Central Arabia, while undoubtedly the tribe of Taghlib to which the poet belonged was at the time a wanderer in the plains of Mesopotamia, 'Irāq, and the Syrian desert. But it retained memories of its former localities in al-Yamāmah, which it left after the termination of the war with Bakr called the War of al-Basūs: see 'Amr b. Kulthūm, *Mu'all.* 16. It is not improbable that the poets of Taghlib used the names of these old settlements in the preludes to their *qaṣīdahs* as part of the old poetic convention.

(11) *Sharrun mutathallimun* perhaps means 'an old cause of quarrel of which (after settlement) the surface gives way and it breaks forth again'.

(12) The pile or building is the glory of the tribe, treated metaphorically: *cf. ante*, No. XL, v. 63.

(13) I take the *bi-* in *bi-ḥayyin* to be redundant, or, more properly, explicative or indicative (as in *kafā billāhi shahīdan*, or *ni'ma-l-fatā . . . bi-Thābiti-bni Jābiri-bni Sufyān*). The translation is based on the explanations of *'ādin* and *murzim* given by Marzūqī, cited in the note m at foot of p. 425. The verse is difficult, and the translation somewhat uncertain.

(14) The 'place of dread', *ath-thaghr al-makhūf*, is a frequently-used metaphor to denote that part of a tribe which is open to attack: it is imagined as a gap or breach (*thaghr*) in a mountain bulwark: hence here the mention of 'steeps', *makhārim*, the precipices which surround it, which are supposed to be borne down by the multitude of foremost warriors who defend it.

(15) It was deemed dishonourable to accept a bloodwit for slain members of a tribe, instead of exacting blood for blood. The poet reproaches his tribe with admitting a huckstering spirit to tarnish their renown as fighters. In the translation I have been obliged, for the sake of the rhythm, to omit the name of Rumḥ's father, Hartham.

(16) 'I mind' is supplied, as often in the Qur'ān. The maltreatment by the tax-gatherer of one who is late with his dues is again cited as inconsistent with the martial character of the tribe.

(17) The literal meaning of the second hemistich is 'on everything that a man sells he has to pay a dirham as tax', thus diminishing his profits.

(18) The second hemistich of this verse should have been further elucidated in the scholion. I have rendered it as indicated in LA i. 30[15]. It appears to be a case of the omission of *'an*, which is very rare. See Ṭarafah, *Mu'all.* 54, and Tibrīzī's note: also *post*, No. LIX, v. 2. According to the best authorities, when *'an* is omitted, the verb after it is put in the indicative, not the subjunctive. The note at foot of p. 426 shows what a variety of vocalization the various texts give for *yabwu'u*.

(19) The implication in the form of the verb in *nu'āṭi-l-mulūka-s-silma* is that the Taghlib treated on equal terms with kings for peace (expressed in the translation by 'we deign to grant', &c.). This verse is related to have been read by an ancient philologer, Abū 'Amr b. al-'Alā, with the poet al-Farazdaq (A. H. 20–114 = A. D. 640–1 to 732–3), who instructed him in the right reading of it: the poem was then presumably well known.

(20) The number of kings or princes killed by Taghlib, as generally known, was really *two*,* viz. Shuraḥbīl of Kindah and 'Amr son of Hind of Lakhm; but poets are fond of exaggeration in the manner of this verse. 'Acclaimed', *dhū taḥiyah*, one who received the formal salutation offered to kings: *cf. ante*, No. XXVIII, note to v. 27.

(21) We see from this verse that Taghlib, like other tribes which settled in Syria and Babylonia, had become nominally Christian, and also that Bahrā (see No. XLI, note to v. 15) had not adopted that faith when the poem was composed, though it afterwards did so. This is an interesting indication of time. Taghlib for the most part held stoutly to its faith after the conquests of Islam, but measures taken by the Caliphs to prevent the children from being brought up as Christians gradually extinguished the prevalence of that religion in the portion of the tribe which refused to surrender it.

(22) Our commentary contains a long and most interesting account of the First Day of al-Kulāb, a famous battle which led eventually to the downfall of the supremacy of the kings of Kindah over the Arab tribes of Central Arabia. This account has been published and discussed by me at pp. 127–154 of vol. I of *Orientalische Studien* (*Nöldeke-Festschrift*), Giessen, 1906, and only a brief

* In *Aghānī*, ix 183[12] mention is made of one Murrah son of Kulthūm, brother of 'Amr, who is said to have killed al-Mundhir son of an-Nu'man and his brother, who were presumably princes of the house of Naṣr; but of this adventure nothing further is recorded.

summary of it can be given here. The chief of Kindah, al-Ḥārith, of the house of Ḥujr Ākil al-Murār (*ante*, No. XXXV, 13), had established his power throughout the northern tribes, whom he ruled from a centre called the *Ghamr Dhū Kindah*, somewhere in the comparatively rich country of al-Qaṣīm. He divided the government of the tribes between four of his sons, Ḥujr (who ruled over Asad and other tribes), Shuraḥbīl (who was entrusted with Bakr b. Wā'il and some sections of the Tamīm), Ma'dī-Karib (who had Qais-'Ailān), and Salamah (who had Taghlib, Namir b. Qāsiṭ, and other sections of the Tamīm). After the death of al-Ḥārith dissensions arose between Shuraḥbīl and Salamah, and eventually the two brothers took up arms against each other. They met at a place called al-Kulāb, a water in the north of Arabia belonging to Taghlib, and not the place of the same name where the second battle of al-Kulāb (see *ante*, No. XXX) was fought. In the battle which ensued the sections of Tamīm deserted from both sides, and the two brother-tribes and old enemies, Bakr on the side of Shuraḥbīl and Taghlib on the side of Salamah, were left as sole champions in the field. Shuraḥbīl was defeated and fled, pursued by a Taghlibite named Ḥabīb b. 'Utbah. Shuraḥbīl, with a blow of his sword, cut off Ḥabīb's foot. Abū Ḥanash, Ḥabīb's brother by his mother's side, who followed in the pursuit, overtook the flying Shuraḥbīl, and after some parley, during which the Prince tried to buy his life by promise of ransom, thrust him through with his spear, then gripped him by the body and tore him from his horse and cut off his head. The head was sent to Salamah, who on receiving it showed signs of repenting of his violence against his brother. Abū Ḥanash, being warned of this change of temper, thought it expedient to refrain from rejoining the prince, and went off to 'Irāq with the tribe of Taghlib, and there joined al-Mundhir b. Mā' as-Samā king of al-Ḥīrah. This battle may perhaps have been fought somewhere about A.D. 550, but no precise date can be assigned to it.

(26) It is probable that by 'Amr son of Hammām is meant the King 'Amr son of al-Mundhir III, generally called 'Amr son of Hind after his mother, a daughter of al-Ḥārith, king of Kindah; *Hammām* may be understood as a title, 'the man of great undertakings'. As will be seen from note [g] on p. 441 of the Arabic text, the verse is cited in the *Naqā'iḍ* with *'Amru-bnu Hindin* instead of *'Amru-bnu Hammāmin*. Unfortunately the commentators are silent about the verse. The story of the killing of King 'Amr is thus told in *Aghānī*, ix. 182:—

"King 'Amr said one day to his boon-companions—'Do ye know any one of the Arabs whose mother would be too proud to wait upon my mother?' They answered—'Yes, the mother of 'Amr son of Kulthūm would disdain to do so'. 'Why?' asked the king. 'Because her father was Muhalhil son of Rabī'ah, her uncle Kulaib of Wā'il the most glorious of the Arabs, her husband Kulthūm the most famous cavalier of the Arabs, and her son 'Amr the chief of his people.' Then King 'Amr sent a message to 'Amr the chief inviting him to visit him, and asking that his mother Lailà, daughter of Muhalhil, would be pleased to visit the king's mother Hind. So 'Amr son of Kulthūm travelled from Mesopotamia to al-Ḥīrah with a band of warriors of the Taghlib, and his mother Lailà travelled with a suite of the ladies of the tribe in his company. King 'Amr ordered his pavilion to be pitched between al-Ḥīrah and the Euphrates, and a sumptuous tent by the side of it to be set up for his mother Hind. Then he called together the chief men of his kingdom, and they gathered to receive the chiefs of Taghlib. And 'Amr son of Kulthūm entered the pavilion of 'Amr the king, and his mother Lailà the tent of Hind the queen. Now Hind was the aunt of Imra' al-Qais son of Ḥujr, the poet, while the mother of Lailà daughter of Muhalhil was the daughter of the brother of Fāṭimah daughter of Rabī'ah, the mother of Imra' al-Qais: this was the tie of kinship between them. 'Amr the king had bidden his mother to send away her servants, and when he, the king, called for the presents to be brought, to make Lailà wait upon her. Then King 'Amr called for a banquet to be brought in, and afterwards for the presents. Thereupon Hind said to Lailà—'O Lailà, reach me hither that tray'. Lailà answered—'Let her that has a need rise herself to satisfy it.' The queen repeated the request, and was urgent with her. Then cried Lailà—'O the

shame! Help, men of Taghlib!' 'Amr son of Kulthūm, in the king's pavilion hard by, heard her cry, and the blood rushed into his face. 'Amr the king looked at him, and saw there the mischief that he was meditating. Then 'Amr the chief sprang forward and seized the sword of 'Amr the king, that was hung up in the pavilion and was the only sword there, and drew it and struck 'Amr the king upon the head and killed him. Then he shouted to the men of Taghlib, and they plundered the vessels of the banquet and the rich hangings of the pavilion, and the camels of noble breed that belonged to the king, and departed to the Mid-river Country."

(27) That is, men stand in dread of us as they do of the serpent and the lion.

XLIII

RABĪ'AH SON OF MAQRŪM

For the poet see Nos. XXXVIII and XXXIX. In this short piece he praises his fellow-tribesman Mas'ūd son of Sālim (or son of Zuhair), chief of the division of Ḍabbah called as-Sīd, 'the Wolf': this was Rabī'ah's own section (see v. 11). The *Aghānī* (xix. 91) says that Rabī'ah had been taken prisoner, and his camels plundered, by some hostile tribe, and that Mas'ūd caused him to be released and his property restored.

The amatory prelude, vv. 1–4, is very short, and some verses have probably been lost. The poet goes on to describe his journey to Mas'ūd. The rendering imitates the metre of the original (*Basīṭ*).

(1) Su'ād is gone, and thy heart lies sick with fever of love;
the freeman's Daughter has left her pledges all unfulfilled.
(2) A young gazelle is she like, unmated, grazing her fill
where torrent-channels are green in hollow Ḥaumal or Ūd.
(3) That morning we parted, she stood, her tresses fallen unbound,
that hung like clusters of black grapes all adown her back:
(4) Her [ruddy mouth] cool and fair, most sweet to kiss, with a row
of ordered teeth, not too close, all lustrous, honey to taste.

(5) Yea, many a strong camel, spare of frame, lean, bleeding her pads,
have I pushed on without stint to bear me over the wastes;
(6) I laid this load on her—well she bore it, as but her due—
to face a fierce melting heat that burnt like blazing flame:
(7) A desert waterless, wide, wherein is death to be feared—
all night unwearied its owls hoot on with never a break.

(8) When she complained of sore travel, this my word in reply:
 'Thou shalt not rest till I come to see the face of Masʿūd—
(9) Until I look on the man whose gifts are boundless, his tent
 open to all who have need, his arm long, praised of all men.'
(10) Yea, many men have I heard lauded above all their kind,
 but never heard of thy like in gracious bountifulness,
(11) Nor yet in temperance, nor in patience when trouble fell
 —nay, no vain words do I use to tell the Sīd of thy fame!
(12) Thy gracious manner is not the grace that stirs men's ire,
 nor is thy bounty refused to any seeker that comes.
(13) Thou reachest, foremost of all, the goals set up for the best,
 and thou resemblest thy fathers, high-headed lords of men.
(14) This is my praise for the fair gifts showered by thee on me:
 mayst thou ne'er cease to be happy and envied by all men!

NOTES

(1) 'The freeman's Daughter', *ibnatu-l-ḥurri*: the Arabs, as was natural, attached the highest value to liberty, and were fond of calling themselves *al-Aḥrār*, 'the Free', or 'Free-born', as distinguished from the offspring of slaves. The word *ḥurr* thus takes on the general meaning of ingenuous, generous, good, the best of anything, applied to other objects than men.

(2) 'Grazing her fill': this is implied in the words *aṭāʿa lahā*, 'became subject or compliant to her, fulfilled all she desired'. The torrent-beds, *talaʿāt*, naturally afford the best herbage, from the water remaining in pools. Ḥaumal is one of the places mentioned in the beginning of the *Muʿallaqah* of Imraʾ al-Qais, and was in the region of the *Ḥazn* or gravelly highland (see *ante*, No. IX, note to v. 6). Ūd was in the *Ḥazn* of Yarbūʿ, one of the best of these favoured pasture-grounds. *Jaww*, rendered 'hollow', signifies a wide or depressed part of a valley: it is possibly contracted from *jauf*, which has the same meaning (in modern Arabic *jūwa*, used as a preposition = 'in, inside of', is undoubtedly shortened from *jauf*).

(9) 'His arm long', *raḥīb* (or *ṭawīl*) *al-bāʿ*, is a common phrase for generosity.

(11) The Sīd, the division of Ḍabbah to which both Masʿūd and Rabīʿah belonged.

(12) Here (as in v. 10) I have chosen 'grace', 'graciousness', as the best rendering for the difficult and comprehensive word *ḥilm* (see Lane, *s.v.*): 'the grace that stirs men's ire', *al-ḥilmu maujūdun ʿalaihi*, is of course the false favour which raises expectations that are not fulfilled.

(13) 'High-headed lords of men', *aṣ-ṣīdu-ṣ-ṣanādīdu*: observe the alliteration. *Ṣīd*, plural of *aṣyad*, originally means 'afflicted with the disease called *ṣayad*, a malady affecting camels which causes them to raise their heads and makes their necks stiff'. 'Stiff-necked' thus, unlike its use in Hebrew, becomes an epithet of praise for a proud and resolute-looking man, and is often used to describe the mien of a king.

XLIV

AL-ASWAD SON OF YAʿFUR, OF NAHSHAL, OF DĀRIM, OF TAMIM

THE author of the celebrated and much-admired poem which follows lived his whole life in the Ignorance. He was a contemporary and boon-companion of an-Nuʿmān Abū Qābūs, the last Lakhmite king of al-Ḥīrah, and suffered from weak sight. In his old age he became quite blind. Not much verse by him survives, and probably all that we have is contained in our Collection and in the article upon him in the *Aghānī*, xi. 134–9. The poem evidently dates from a time subsequent to the fall of the Lakhmite dynasty and the destruction of Iyād by Chosroes (vv. 8–11). Its movement offers no difficulties. The translation imitates the *Basīṭ*: the original is in *Kāmil*.

(1) The care-free sleeps, but I feel no sleep come nigh to mine eyes:
Care is my fellow, at hand always to pillow my head.

(2) It is not sickness, 'tis Care that thus has wasted my frame:
Care fills my vision, and grips my fainting heart with its pain.

(3) A heavy burthen it is, whereso I venture my steps,
there rises ever in face a barrier not to be passed;

(4) No way lies open to me between ʿIrāq and Murād—
not even where the wide torrent stretches broadly its bed.

(5) Yea, surely well do I know, and need no lesson from thee,
the path I travel was traced for those who bear forth the dead.

(6) Death and Destruction have climbed atop of cliffs where I wend,
and watch my shape as I totter [through the narrowing pass];

(7) No wealth of mine, whether old or newly got, shall redeem
the pledge they hold of me—nought but life itself shall avail.

(8) What can I hope, when Muḥarriq's house have gone to decay
and left their palaces void? what better, after Iyād?—

(9) The folk who dwelt in Khawarnaq and Bāriq and as-Sadīr,
and the high-pinnacled castle that stood beside Sindād—

(10) A land which Kaʿb son of Māmah chose and Abū Du'ād
to be the place where their fathers' stock should prosper and grow.

(11) Now sweep the winds over all their dwellings: empty they lie,
as though their lords had been set a time and no more to be.

(12) Yea, once they lived there a life most ample in wealth and delight
beneath the shade of a kingdom stable, not to be moved.

(13) They settled after in Anqirah, and there by their stead
flowed down Euphrates, new come to plain from mountain and hill.
(14) Lo! how luxurious living and all the ways of delight
decline one day to decay, and pass therefrom into nought!
(15) And if thou seekest examples, look at Gharf and his house:
in them shalt thou, if it list thee, many find to thy hand.
(16) What hope for us after Zaid whose kin were lost for a maid,
scattered and banished and slain, for all their goodly array?
(17) They chose the broad open land because of strength that they had,
and best of helpers were they beyond all bountiful hands.

(18) If now thou seest me a wreck, worn out and minished of sight,
and all my limbs without strength to bear my body along,
(19) And I am deaf to the calls of love and lightness of youth,
and follow wisdom in meekness, my steps easy to guide—
(20) Time was I went every night, hair combed, to sellers of wine,
and squandered lightly my wealth, compliant, easy of mood.
(21) Yea, once I played, and enjoyed the sweetest flavour of youth,
my wine the first of the grape, mingled with purest of rain—
(22) Wine bought from one with a twang in his speech, and rings in his ears,
a belt girt round him: he brought it forth for good silver coin.
(23) A boy deals it to our guests, girt up, two pearls in his ears,
his fingers ruddy, as though stained deep with mulberry juice,
(24) And women white like the moon or statues stately to see,
that softly carry around great cups filled full with the wine—
(25) White women, dainty, that shoot the hearts of men [with their eyes],
fair as a nest full of ostrich eggs betwixt rock and sand.
(26) Kind words they speak, and their limbs are soft and smooth to the touch,
their faces bright, and their hearts to lovers gentle and mild.
(27) Low speech they murmur, in tones that bear no secrets abroad:
they gain their ends without toil, and need no shouting to win.

(28) Yea, oft at dawn would I ride afar in dangerous meads—
dark grasses clothing the runnels, joyful sight for the herds;
(29) Thereon the clouds of the night had loosed their burthens, and clumps
of *ṣafrā*, juicy and fresh, and *zubbād*, thickened the grass,
(30) In Jaww and al-Amarāt, around Mughāmir's sides,
and Ḍārij, and in Qaṣīmah, choicest land for the chase:

(31) My mount a steed, ever prompt to yield the whole of his speed
to ride the wildings to bay, a racer not to be beat;
(32) The lonely bull that exults in fleetness he courses down
by running skilful in turns, now swift, now slackened as meet.

(33) And oft have I followed after friends departing, my beast
a stout she-camel, well-knit, that yields nor calves nor milk,
(34) Strong as a wild-ass: the Spring has filled the chinks of her frame—
smooth now the surface, whereon no tick can find room to lodge.

[(35) All these—it boots not to tell of things so utterly gone:
Time's work is nought but to turn all lovely things to decay!]

NOTES

(3) The rendering omits specifically to translate *lā 'abā laka*, lit. 'mayst thou have no father!' This is, however, a mere expletive to strengthen the phrase, or fill a gap in the verse; and it is best turned in English by increasing the weight of the language used. The 'barriers', *al-asdād*, are those raised by his blindness: he dare not trust himself to advance in any direction, not even (v. 4) where a torrent-bed (*ta'ah*) makes a wide sweep offering an easy passage.

(4) Murād, otherwise called Yuḥābir, the name of a Yamanite stock which we shall meet again in the story of Muraqqish the Elder (No. XLV ff.); its lands were in Najrān, in the far south, and thus 'between al-'Irāq and the land of Murād' means the whole length of Arabia from north to south (see a similar phrase in the poem of Imra' al-Qais on p. 437 of vol. I, line 2).

(5) The person addressed here and in the following verses is a woman. In rendering the second hemistich I have chosen the interpretation of *sabīlu dhi-l-a'wādi* attributed in the LA to al-Mufaḍḍal, viz.: that 'the boards', *al-a'wād* (pl. of *'ūd*), are the pieces of wood making up the bier on which the dead are carried forth to burial. Abū 'Ubaidah has a story that *Dhu-l-a'wād* was the name given to one Mukhāshin son of Mu'āwiyah, grandfather of Aktham b. Ṣaifī, of the section of Tamīm called Usayyid, who is said to have lived, in great wealth and power, for 350 years: he had a throne, *sarīr*, made of planks, *a'wād*, under a costly tent, *qubbah*, which was the general refuge of every one that was in need. With this interpretation the verse would mean that the poet knows that he must die, even as died so great a man as Dhu-l-a'wād, after so long a life.

(6) This striking picture of Fate and Death looking on from the top of precipices, *makhārim*, at the dark figure (*sawād*) of the poet below, has been completed in the translation by words which seem to be implied in the general situation, and in the mention of *makhārim*, which requires that the road through them shall be a pass, *manqal* or *thanīyah*.

(8) 'Muḥarriq's house' is the kingly line of Lakhm that held its court at al-Ḥīrah on the Euphrates (*ante*, No. IX, note to v. 40): their palaces are the places mentioned in v. 9. The commentary has gone strangely wrong here, from the inveterate habit of not looking beyond the verse itself, and devising an explanation quite inconsistent with the context.* For the tribe of Iyād see *ante*, No. XLI, v. 16, and note.

* See *ante*, No. XXIII, note to v. 8.

(9) Al-Khawarnaq, a palace famous in Arab legend, said to have been built during the reign of the Sasanian King Yazdegird I (A. D. 399–420), for an-Nu'mān son of Imra' al-Qais king of al-Ḥīrah, to whom the Persian monarch entrusted his son Bahrām, afterwards the celebrated King Bahrām Gōr (420–38), for education, since al-Ḥīrah was a healthy site on the borders of the desert. The architect is related to have been an *'Ilj*—a name which may indicate any non-Arab, and by some who tell the story is rendered Roman (or Byzantine)—named Sinimmār. The building when finished was splendid in beauty and workmanship, and, according to the legend, while the king was admiring it, Sinimmār observed—'If I had known that ye would have given me my full charges and dealt with me as I deserve, I would have raised here a building that would have rivalled the sun in splendour'. 'What!' said the king—'wast thou able to build me a palace more splendid than this, and didst not build it?' and he gave command that he should be cast headlong from the topmost tower. Thence arose the proverb—'He reaped the reward of Sinimmār', for a benefactor treated with ingratitude.* Khawarnaq was still standing in the thirteenth century, and the ruins are even now imposing. As-Sadīr is a place of which the authorities (cited in Yāqūt iii. 59–60) give very discrepant accounts: it lay out in the desert westwards of al-Ḥīrah (Yāqūt ii. 375). Some say it was a palace with three domes, others one with three gates. Bāriq is said to be the name of a water between al-Qādisīyah and al-Baṣrah, in the jurisdiction of al-Kūfah. Bakrī says it was a mountain near al-Kūfah; but since it is named with three other places that are certainly buildings, it is probable that it was one also. Sindād is also said to have been a canal, somewhere between al-Ḥīrah and al-Ubullah; our verse shows that it had by it a palace with pinnacles.

(10) Ka'b son of Māmah, chief of the Iyād, is one of the persons famous for their generosity, coupled in proverbs with Ḥātim of Ṭayyi' and Harim son of Sinān of Murrah. Abū Du'ād of the same tribe was a celebrated poet, considered to be the best of all in his descriptions in verse of the horse: he was master of the stud to al-Mundhir III of al-Ḥīrah (A. D. 505–54).

(12) 'Stable, not to be moved', lit. 'with its tent-pegs firmly planted', *thābitu-l-autādi*, a metaphor drawn from the nomad life. The kings of al-Ḥīrah were probably half nomads themselves, and ever ready to move out with their camps. Their rivals of Ghassān were altogether nomad, and had no one centre like the capital on the Euphrates. *Ḥīrah* is indeed a Syriac word (*ḥērtā*) meaning a standing camp.

(13) The Anqirah here mentioned, a place on the Euphrates near its exit from the mountainous country, and probably within the Roman jurisdiction, is of course not the Anqirah in Anatolia, the modern Angora, ancient Ancyra, the place where Imra' al-Qais is said to have died on his return journey from Constantinople. The remnants of Iyād settled in the former place after the tribe had been nearly destroyed by Khusrau Parvēz (see No. XLI, v. 16, and note).

(15) Gharf is said to have been the by-name of Mālik b. Ḥandhalah b. Mālik b. Zaid-Manāt b. Tamīm, the progenitor of an important branch of that great tribe, including the poet's own line, Nahshal b. Dārim: the house of Zaid, mentioned in the next verse, belonged to this clan. For the story of their destruction see *ante*, No. XXVII, note to v. 17.

(19) Literally, 'If I pay no heed to followers after their passions and the desires of youth, and obey my admonitress, and leading me is an easy thing.' The 'admonitress', *'ādhilah*, is the stock

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* The tale is told in Ṭabarī i. 851, *Aghānī* ii. 38, Yāqūt ii. 491, and in many other places. Another version of the story of Sinimmār (that in Yāqūt) makes him say to the king: 'I know the place of a certain brick—if it were withdrawn, the whole edifice would tumble into ruin.' 'Does any one else know it?' asked King an-Nu'mān. 'No other man.' 'Then I will leave the secret with none to know it,' said the king, and gave orders for Sinimmār to be thrown from the tower. This tale, to which there are many parallels in international folk-lore, is of course not historical; but the proverb is widely spread in old Arabian verse, in which al-Khawarnaq is often mentioned.

figure which poets introduce to bring into greater relief their generosity and recklessness in giving away their goods. She is generally a woman, but sometimes a man takes her place, *e. g.*, in No. I, vv. 20 ff.

(21) 'Wine the first of the grape', *sulāfah*: the word means wine made from the juice that exudes from the grapes when gathered into the wine-press without their being pressed or trodden (Germ. *Ausbruch*). 'Mingled with purest of rain', lit. 'with the rain of morning clouds', which come after the stillness of night has cleared the atmosphere of dust. For the custom of mixing wine with water see *ante*, No. VIII, note to v. 16.

(22) 'With a twang in his speech', *aghannu*: the Persians in the poet's time (and for centuries after) pronounced final *n* after a long vowel like the French final *n*. This pronunciation (like many other features of ancient Persian) still survives in the Persian of India, Afghanistan, and Turkistan, though lost in the modern literary Persian of Īrān. It is a sound strange to the Arabs. Sellers of wine in the 'Irāq were generally Persians or Jews. In the second hemistich, the rendering 'he brought it forth for good silver coin', represents *wāfā bihā li-darāhimi-l-'isjādi*: the *dirhams* given in exchange are said to have borne the likeness of the Persian king, to which when looking at it the beholder offered obeisance (*asjada*): this is al-Aṣma'ī's explanation. Others read *al-Asjādi*, and say that the *Asjād* were the Christian and Jewish population of the 'Irāq, who paid the poll-tax to the Persians and were held in subjection by them. As Lane observes, the verse evidently means 'wine of a foreigner [to the Arabs], sold by him for foreign money'.

(23) 'With pearls in his ears', *dhū-tūmataini*. *Tūmah* may also mean a silver bead shaped like a pearl; see *ante*, No. XL, note to v. 48. The boy is also, from the description given, a foreigner to the Arabs.

(24) In this verse, if *al-arfād* be taken in its obvious sense as plural of *rafd*, a great cup or bowl in which wine is given to a guest to drink, the women are, like the boy, attendants at the feast, and the verb *yas'à* in v. 23 refers to them also. But Aḥmad reads the nouns in the genitive, *wa-l-bīḍi, nawā'imin*, and connects them with *lahautu . . . bi-sulāfatin*: he says that *arfād* is put by metathesis for *ardāf*, meaning 'the posteriors'. In that case the meaning would be 'And [I have dallied with] white women that walk like full moons and like statues, soft ones whose gait is heavy with their full hips'. For the standing comparison of women to statues see *ante*, No. XVI, note to v. 57.

(25) Ostriches' eggs is another simile constantly used for beautiful women (*ante*, No. XXI, vv. 16, 17). *Udḥīy* is properly the nest only, but it is understood to be full of eggs. The eggs are said to be most brilliant when the nest is made between a sand-strip, *ṣarīmah*, and rugged rocky ground, *jamād*.

(26) The rendering takes *akbād*, pl. of *kabid*, *liver*, in the sense of 'disposition, heart', as recommended by Aḥmad. The word may however also mean 'the sides', the part of the body outside of the liver, which would give a different sense.

(28) 'Afar in dangerous meads', *li-'āzibin mutanādharin*, lit. 'to a distant [meadow], about which men warn one another of the danger they incur in visiting it'. See *ante*, No. VI, note to v. 3. 'The herds', *ruwwād*, herdsmen wandering with their troops of camels in search of pasture.

(29) *Ṣafrā*, 'a certain herb that spreads upon the ground, the leaves of which are like those of the lettuce, and which the camels eat vehemently'. *Zubbād*, 'a plant growing in the plains, and sometimes in hard ground: it is eaten by men, and is pleasant. Some say that it is the *psyllium*' [a species of *plantago* or plantain] (Lane).

(30) Ḍārij, like Ḥaumal (No. XLIII, 2), is one of the places mentioned in the *Mu'allaqah* of Imra' al-Qais (v. 73), and it and the others are probably in the *Ḥazn* or upland pastures between the mountains of Ṭayyi' and al-Qaṣīm. Qaṣīmah, in fact, is most likely a part of al-Qaṣīm, which is the specific name of the tract in this locality which has growing on it large quantities of the *ghaḍà*, a species of shrubby tamarisk (according to the description and drawing in Euting's *Tagbuch*, vol. ii, 176–7).

(31) 'That rides the wildings to bay', *qaidu-l-'awābidi*, lit. 'a chain to the wild creatures', that hems them in and captures them: a phrase taken from Imra' al-Qais (*Mu'all.* 53).

(32) The rendering fails to give the full sense of this verse, which literally means 'He causes to be cooked for us the solitary (bull) that exults in his speed, [overtaking him] by a mixed running, now at full speed, now at a slower pace'. The solitary bull, or oryx, is often drawn by the poets: see *ante*, No. XXVI, v. 24. The last word of the verse, *īrād*, is to be taken as equivalent to *irwād*.

(33) As usual, the poet's she-camel is drawn for us as barren, having neither young nor milk, this being the best for her strength (*ante*, No. X, v. 13).

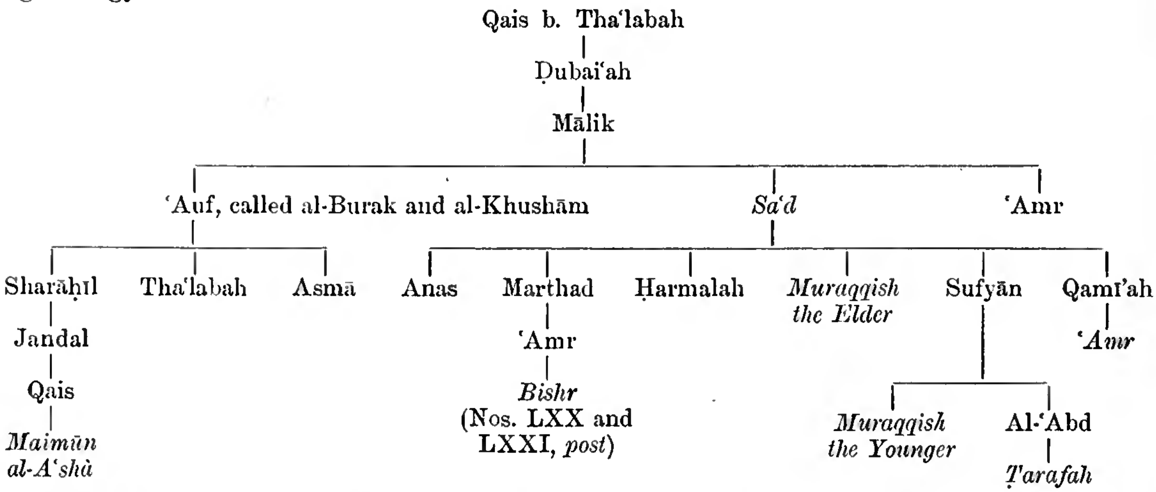
(34) 'The Spring', that is, the spring-pasture brought on by the winter rains.

(35) This verse, not found in our text, but given as the final in three other recensions, and also occurring in the LA, makes a suitable close to the poem. It also contains an old word, *mahāh*, of which the scholars did not know the precise meaning, which is a strong argument in favour of its authenticity.

XLV

AUF SON OF SA'D SON OF MĀLIK, OF ḌUBAI'AH, OF BAKR SON OF WĀ'IL, CALLED MURAQQISH THE ELDER

THE group of ten poems that follow are all attributed by al-Mufaḍḍal to one poet, who belongs to the ancient circle of traditions which relate to the War of al-Basūs (see No. XLI, introduction). His personal name is said by some to have been 'Amr; but he is always known as Muraqqish, or al-Muraqqish, meaning 'the embellisher, or illuminator', a name which he is said to have gained from v. 2 of No. LIV, *post*, but which was probably given for his skill as a poet generally. He belonged to a family of poets, as will be seen from the following genealogy:



The names in italics are those of whom poems have come down to us. Sa'd, his father, was the author of the piece in the Ḥamāsah, pp. 248–51 (rendered into English in my *Translations*, p. 31). Of 'Amr b. Qamī'ah and Ṭarafah b. al-'Abd we possess *Dīwāns*, and the latter was the celebrated author of the *Mu'allaqah*. Al-Mufaḍḍal appears to have brought together in his

Collection all he could find handed down of the Elder Muraqqish, irrespective of poetic merit. In Appendix II and III two more pieces attributed to him are given, which are found in some recensions of the *Mufaḍḍalīyāt*; and the only other fragments ascribed to him, so far as known, are those in the *Aghānī* v. 192[26 ff.] and x. 128–9. Similarly, of the Younger Muraqqish all that has survived is in this Collection, Nos. LV–LIX. Besides being poets, the family were distinguished warriors, and their exploits are celebrated in the stories about the War of al-Basūs. Sa'd b. Mālik was the leader of the house of Qais b. Tha'labah in that great contest. 'Auf, his brother, was called *al-Burak*, because he couched (*abraka*) his camel in the midst of the great fight of Qiḍah (*ante*, No. IV, note to v. 7), and threatened to slay any man of his side who drew back from the battle. 'Amr b. Mālik was the chief who took Muhalhil, the leader of Taghlib, captive, and in whose custody he was when he died.

As a poet, the Elder Muraqqish interests us chiefly on account of his age. The native critics speak of him in rather slighting terms, and say that his nephew, the Younger Muraqqish, was a much better poet. That may be so: the few fragments that we have do not display much originality or command of varied language, though it may be said that in the poet's time their themes were probably not so hackneyed as they afterwards became. They show that he used a variety of metres, and one (see No. LIV) which later poets did not think fit to adopt. His language is often difficult, including words of which the exact meaning is not known, and the verses are occasionally so fragmentary that the syntax is obscure. It cannot of course be alleged with confidence that all the pieces ascribed to him are really of his composition; but we may at least say that most of them appear to be really old, especially No. LIV, and that there seems to be no good reason for refusing their authorship to him, except on the unfounded assumption that such things could not be preserved by memory, without the aid of writing, for some two hundred years.

But if his fame as a poet was not of the highest order, he is more celebrated as a lover. He was one of those who are said to have died of love. The following is the tale, as told by al-Mufaḍḍal and Abū 'Amr ash-Shaibānī: 'As a boy he was brought up with his cousin Asmā, daughter of his uncle 'Auf al-Burak, and when she grew up he sought her in marriage. His uncle said that he could not betroth her to him until he had shown his valour as a chief, and had frequented the courts of kings; but he promised, when he had made a name for himself, to give her to him in marriage. Thereupon Muraqqish went away, and attached himself to the court of a king of al-Yaman, whom he praised in verse and received gifts from him in return, and stayed there for some time. Meanwhile his uncle 'Auf and his house suffered from a year of drought, and he and his people were in danger of starvation. A man of Murād, a Yamanite tribe settled in Najrān, of the family of the Banū Ghuṭaif, offered him a hundred camels if he would give him his daughter in marriage. 'Auf accepted the offer, and the man of Murād carried away Asmā to his home as his wife. When the time of Muraqqish's return to his home approached, his brothers and cousins feared to tell him what had happened. They arranged, therefore, to slaughter a ram, and after eating its flesh buried its bones in a grave, and told Muraqqish on his return that Asmā had died, pointing out the grave as hers. Muraqqish thereafter was accustomed to go daily to the grave, and spend his time lying there, pining for his lost loved one. One day while he was there, wrapped in his cloak, seeming to

be asleep, he heard two boys, his brother's sons, near by, quarrelling over an ankle-bone,* which each claimed as his. One said to the other, "This is the ankle-bone of the ram which they killed and buried, and told Muraqqish that the grave was Asmā's: father gave it me". Muraqqish started up, and questioned the boys, until they told him the whole story. By that time Muraqqish had become very weak with his malady of love: nevertheless he called a handmaid of his and her husband, a man of Ghufailah, and bade them saddle a camel and start at once with him for the house of the man of Murād. They did so, and journeyed for some days, Muraqqish becoming daily more and more ill, until they arrived at a cave called Khubbān in the land of Murād in lower Najrān. There they laid Muraqqish, who seemed now in a hopeless state. He heard the man say to his wife—"He is going to die, and we cannot stay here with him: let us leave him and go home". At first she refused, but he succeeded in persuading her. Now in his youth Muraqqish and his brother Ḥarmalah, whom their father loved best of his sons, had been taught writing by a man of al-Ḥīrah whom Sa'd had engaged to teach them. On hearing the slave of Ghufailah speak thus to his wife, Muraqqish managed to write on the leather covering of his camel saddle the verses which follow. The two attendants carried off the saddle and returned home with the camel, and reported that Muraqqish had died on the journey. But Ḥarmalah, seeing on the saddle what Muraqqish had written, questioned them, until they confessed their treachery. He then, after getting from them exact particulars of the cave, punished the slave with death, and started to find Muraqqish.

Meantime Muraqqish lay there, nearly dead, when he was roused by a shepherd who was in the habit of resorting to the cave. Muraqqish asked him whose man he was, and found that he was the shepherd of Asmā's husband. "Dost thou ever see her?" he asked. "Far from me be that!" answered the man. "I see her not, nor does any one else: but every evening a maid from her comes to me when I drive home my flock, with a vessel into which I milk a she-goat, and she takes the milk to Asmā." Then Muraqqish gave him his ring from off his finger, and bade him cast it into the vessel when he filled it that night for Asmā, promising him that he would get a good reward. The man did so; and Asmā as she drank the milk felt the ring strike against her teeth: she called for a light, and recognized it as her lover's ring. She summoned the maid, who said she knew nothing. Then she sent for her husband, who questioned the shepherd, who told him of the man who lay at his last gasp in the cave of Khubbān. "That is Muraqqish!" said Asmā. "Hasten, hasten!" So he rode his horse and she went with him on a camel, until they reached the cave, where they found Muraqqish still alive. They brought him back with them to their house, and tended him with all possible care; but his life was spent, and he died there in Asmā's presence. So when Ḥarmalah arrived in Najrān he found him dead and buried, and returned home without seeing Asmā.'

There are weak points in the story upon which it is needless to dwell: it takes its place with other tales of recognition by a ring, in which folk-lore is rich. It is curious that the narrative has not found a personal name for Asmā's husband.

If we date the period when Muraqqish flourished about the beginning, or near the beginning, of the sixth century A. D., we shall probably come as near to the fact as is possible.

* The Arabs used the ankle-bone, *astragalus* or *os tali*, of a sheep to throw in games of chance, like a die.

(1) Ye two comrades of mine, stay awhile, hurry not on so fast: in sooth the departure [which is at hand] is a guarantee that ye will not be blamed.

(2) And perchance your delaying may send on ahead some evil thing [so that it will not affect us]: or it may be that, if ye hurry away, ye may miss some good that is coming to you.

* * * * * * * *

(3) O camel-rider, whoever thou mayst be, bear this message, if thou lightest on them, to Anas son of Sa'd, and Ḥarmalah:

(4) 'Great will be the virtue of you twain and your father, if the man of Ghufailah escapes being slain!'

(5) Who shall tell my people how that Muraqqish has become to his companions a troublesome burden?

(6) The beasts of prey have bitten off his nose, and have left him in the mountains with the thick-maned [male hyæna] and his mate waiting for him to die,

(7) As though in his mangled limbs the beasts had come down to a water-spring—since the whole of the kin of Ḍubai'ah are far away.

NOTES

(1, 2) In v. 1 I have preferred the reading of Aḥmad and others, *an tu'dhalā*, to that of Abū 'Ikrimah. These two verses, the fragment of a prelude of the usual amatory type, scarcely suit the story with which they are connected. They agree in substance (though not in form) with the opening of a poem by 'Amr b. Qamī'ah, nephew and contemporary of Muraqqish, which stands first in his *Dīwān*, and will be found in *Agh.* xvi. 164.* The following is a translation of 'Amr's verses:

'(1) O my two friends, be not in a hurry to take provision for the journey, and to gather together my belongings [for departure], and appoint to-morrow [for the start]!

'(2) My staying here for a day longer will not bring us any nearer to spoiling, nor will my hurrying away a day earlier cause me to outstrip Death.'

(4) 'Great will be the virtue', &c.: here we have the expression *lillāhi darrukumā*, explained *ante*, No. XXXI, note to v. 4. *Darr*, which may be rendered 'fruitfulness in good', originally means 'abundant flow of milk', used of a she-camel. *Lillāhi darruhu* is an extremely common phrase for admiration. The 'man of Ghufailah' is the servant who accompanied Muraqqish, and deserted him in the cave. The name occurs in the genealogy of Qāsiṭ, father of Wā'il (Wüst., Tab. A, 11), and as a Yamanite family of as-Sakūn (*id.*, Tab. 4, 22). *Aflata ḥattà yuqtalā*, 'escapes being slain', is an unusual construction: apparently there is an ellipse of the negative *lā* before *yuqtalā*.

(6) The construction of *jai'alā*, 'the female hyæna', in the accusative is an interesting example of the use of *wa* prefixed as the *wāw al-ma'iyah* (see Wright, *Grammar*[3], vol. II, p. 84). Ibn as-Sikkīt

* The same poem, with slight alterations, is attributed in *Agh.* xii. 126 to al-Ḥuṣain b. al-Ḥumām of Murrah, a much later poet (see No. XII, *ante*): in both cases the piece is connected topically with the life of the alleged author. Whichever is the right owner, it is evident that the idea is a standing one for the prelude to a *qaṣīdah*.

had an altogether different reading for the second hemistich—*yurwà 'alaihi bi-l-ḥibāli mujaddalā*—'lying tied down with ropes to the ground'. This, however, is disapproved by Abū Ja'far: the beasts of prey could scarcely be said to have tied Muraqqish with ropes, except figuratively, meaning that they had rendered him incapable of resisting them.

XLVI

THE SAME

THIS piece is said to have been composed by Muraqqish while lying sick in the cave in the land of Murād. It has no appearance of such an origin. The woman celebrated, Sulaimà, is not the beloved Asmā, and the turn of the piece after v. 8, where the poet boasts of his many past love affairs, does not suit the circumstances in which Muraqqish spent his last days of life. It is, in fact, a fragment (including the *nasīb*) of an ode of the ordinary type.

(1) There came to me by night a phantom of Sulaimà, and kept me awake while my companions were sleeping;

(2) And I passed the night turning over in my mind my case in every fashion, and watching for her people, that were far away,

(3) Although mine eye had already mounted [in imagination] to a point [whence it could gaze] at a fire in Dhu-l-Arṭà, with much wood heaped to heighten its blaze.

(4) Round about it are wild-kine full in the bosom, and white antelopes and gazelles lying asleep;

(5) Delicate are they, having never had to face the hardships of life, kind in their ways—they are not brought home at evening [after having spent the day gathering firewood], nor do they wander abroad [tending the camels in the pasture]:

(6) In the evening they come home together, slow of pace, with heavy hips, clad in saffron-coloured shifts and striped stuffs of al-Yaman.

(7) They dwell in one country and I in another; and pledges and promises have all been broken.

(8) What is the use of my being faithful, when the covenant made with me has been flouted? What is my case? I am the hunted prey, I hunt not.

(9) And many the smooth-cheeked maiden, brought up in luxury, long-haired, long-necked,

(10) With rows of teeth serrated, set at intervals one from another, sweet to taste, clear white in colour, shining with lustre, cool to kiss—

(11) Have I toyed with for a time in my youth, and thorough-bred she-camels have visited her [with my messages], and odes have been made by me in her praise.

(12) Those were people! As oft as I wore out one tie [of love], there occupied me a new one among them in its place.

NOTES

(2) A better reading for the second hemistich is Aḥmad's *wa-'adhkuru 'ahlahā*—'Thinking of her people, that were far away'.

(4) The wild-kine, antelopes, and gazelles are all intended to be understood as meaning women and girls asleep in the camp round the fire.

(5) These women do no menial work. The additions in the translation seem to be implied in the verbs used.

(8) For the idiomatic use of *mā bālu (fulān)* exemplified in this verse see the verse of Dhu-r-Rummah cited in Lane, p. 139 *c*, and the verse of Abu-l-ʿAtāhiyah in the *Kāmil* of al-Mubarrad, 231[6].

(10) *Cf. ante*, No. XLIII, 4. The serrations, *ushur*, in the teeth indicate youth: the sharp points wear down with the progress of years.

(12) 'Those were people!': this rendering of *unāsun* is suggested by Marzūqī's note (see foot of page).

XLVII

THE SAME

This fragment contains some difficult passages, and may very possibly be ancient. The description of the night journey, vv. 6–18, is interesting and fine. The piece has the usual opening of a *qaṣīdah*, with the double rhyme. The lady celebrated is the poet's mistress Asmā, and some verses have probably fallen from this part, vv. 1–4, which is unusually short.

(1) Are they of Asmā's folk, these vanishing traces of tents, where the birds leave prints of their feet on the surface, desolate, void?

(2) Therein dwelt my thoughts on Asmā—would that her abode were near! but hindrances have come between us and block my way.

(3) Many the strait resting-place, not a spot I desired for a night's lodging, [have I occupied,] making myself at home there perforce through stress of fear,

(4) That mine eye might see her abode if once she would look on me, while in my soul, even if the way was free, were forebodings of ill.

(5) [I came thither,] travelling fast, now slackening, now hastening, until the pale-coloured camels were worn out, while their leader was without sure knowledge of the way.

(6) And many the echoing desert, full of dust, long untraversed by man, through which the company of thirsting camels press at top speed, while the riders sit drowsily on their backs,

(7) Have I passed through, making from its unknown wastes to parts known, mounted on a she-camel strong and bold, that goes along deliberately, while about us is pitch-dark night.

(8) Therein have I left behind a long length of the night, and a halting-place where a fire was kindled which no one visited to take fire therefrom.

(9) There mightst thou hear about us the cries of the owls, like the sound of wooden clappers beaten in the stillness of night;

(10) And the place where my camel's saddle was cast, where she rested through the latter night, over it the creeping things of the darkness had crept.

(11) In the morning she was like a swing, of which unwedded girls had attached the ropes to branches of trees, in that [fearsome] place.

(12) When we lighted the fire to roast our meat, there came to us a wolf, ashen in colour, in evil case;

(13) I flung to him a slice of our roast, ashamed [to send him empty away]: I like not discourtesy towards one with whom I sit at meat;

(14) And he turned and went away with it, glad at heart, shaking his head, as returns home with spoil a stout fighter steadfast in battle.

(15) And the way-marks appeared at our sides as though the heads thereof were the heads of mountains plunged in a great watery gulf:

(16) When I left behind one cairn built to mark the way, there appeared another, grey and dim in the midst of the sun-mist.

(17) I pressed my camel to her last reserves: I mean not that I drew her last milk—to what end seeking for milk when the udder is dry?—

(18) With a tawny [whip], the end of it bare of the plaited strips of leather with which the rest (*i.e.* the handle) is covered, dangling by the loop from which it hangs.

NOTES

(2) The metrical anomaly in the second hemistich (⏑ – – ⏑ instead of ⏑ – – – in the second foot), which is very rare, and never found in later poems, suggests antiquity.

(4) The second hemistich has been rendered as if the reading were *'in khala-ṭ-ṭarīqu*: it is not apparent what can be the nominative to *khallà*, unless it is the *ar-rau'* of v. 3.

(5) This verse suggests a *lacuna* before it, as some verb is required to which *wajīfan* is the *ḥāl*. The verse would come better between vv. 7 and 8. 'Pale-coloured camels', *'īs*, pl. of *'aisā'*, camels of a reddish white, or white inclining to yellow, considered to be of good breed.

(9) The 'clappers', *nawāqis*, pl. of *nāqūs*, are the instruments used by Syrian Christians to call to prayer: see note to No. XXVIII, v. 10, *ante*.

(11) This is a difficult verse, where the commentary gives little help. *Daudāh* is explained as a see-saw, a plank put across a fulcrum, used by children to ride upon; but a see-saw has not ropes, *zimām*, and the verb *nāṭa* indicates that something is hung up to *shu'ab*, which seems to mean here branches of trees growing out from the parent stem. This suggests a swing, and so I have taken it.

The commentary says that *shu'ab* means clefts in mountains, which seems to yield no sense here. Marzūqī suggests that the camel is drawn as in a state of disturbed mind, owing to the terrors of the night, and that this is compared to the motion of the swing (or see-saw). The verse must, I fear, be left to conjecture: it does not seem to refer to the motion of the camel in travelling, for the following verses show that the poet is still in the place where he has halted: he does not start again till v. 15.

(12–14) The visit of the hungry wolf to the poet's fire, and his entertainment there, as here described, is a celebrated passage, imitated (as noted at the foot of the page) by al-Farazdaq about 200 years later.

(15) The commentary takes *a'lām* as meaning 'mountains': v. 16 indicates 'way-marks' as the preferable rendering.

(17) The word *ta'ālaltu* has a double sense: it is used for taking the last milk in the udder, *'ulālah*, and also for pressing the camel to the last reserves of her power to travel. The verse goes on to explain that in using it the poet did not mean milk, for the camel he rode was, as usual, barren, and had no milk.

(18) There seems to be something wrong in this verse: the translation is not syntactically in accordance with the text, and it is difficult to see how *sā'iruhū*, 'the rest of it', *i.e.* of the whip, can be hanging, dangling, *nā'is*, and not the whole of it. *Sā'ir* is indeed by some authorities held to mean occasionally 'the whole', but this is condemned by the majority: see Lane, *s.v.* I understand the whip to be made up of a handle, covered with plaited strips of leather, *jilāz*, and the thong, *ṣadr* or front part, which is not plaited; the whole is hung by a loop, *'ilāqah*, from the wrist.

XLVIII

THE SAME

This little fragment consists of a few verses (1–5) belonging to a *nasīb* or amatory prelude, followed by a *lacuna*, and then of an address (apparently) to King al-Mundhir III (6–11), the exact bearing of which is not explained. It has survived, probably, because it contains the poet's description of himself (vv. 8–11). There are obscurities in it (v. 7) which are natural in a piece so ancient.

(1) To whom belong the camels bearing women's litters, that float [on the sun-mist] in the forenoon, like *dôm*-palms or great sea-going ships—

(2) Setting the Valley of the Hyænas on their left, and the stony strath of an-Ni'āf on their right,

(3) Uplifting broidered curtains, at whose beauty the eye is amazed, on the back of each eight-year-old camel, tractable and submissive,

(4) Or [hard as] an anvil, trained to all the paces of going, lean and sinewy, like a wild-cow [in swiftness], brisk and alert,

(5) Making for the track of Samsam mid the stretches of sand—they tarry not to heed the voice of one calling in love-longing and sorrow?

* * * * * * * *

(6) Carry, ye twain, this message to al-Mundhir, who seeks carefully for news of me, while I ask not for his favour nor seek his help—

(7) 'This is not the time [for thy desire to be fulfilled]. Would that I were on the way to az-Zujj, and my people in Syria, the land of the long-locked [Greeks]!

(8) 'Thou hast to deal with a man self-respecting, who does not pine for things he cannot get, whose desires realize themselves in due time—

(9) 'Not one who gives up the game, what time the weakling takes refuge in silence, under the shadow of abasement;

(10) 'Who gives work to the eight-year-old she-camel, speeding swiftly along with the saddle on her back, complaining of the burden of the uplands after the rough stony plains,

(11) 'Carrying a warrior lean of frame and a quick business, and a sharp sword, bright as salt, that obeys his right hand.'

NOTES

(1) The *dôm* or *daum* is a palm with fan-shaped leaves, *Hyphaenic thebaica*, which grows wild in the gullies of the Arabian uplands: it is well known in Upper Egypt and the Sūdān. The last simile, comparing the ladies' litters to 'great sea-going ships', *khalāyā safīni*, has been appropriated by the poet's great-nephew Ṭarafah in v. 3 of his *Mu'allaqah*.

(2) We may take *aḍ-Ḍibā'* ('the Hyænas') as a proper name, or translate *an-Nī'āf* as 'the sloping sides of the mountain'.

(4) This verse appears to describe a she-camel, that preceding referring to a male. 'Brisk and alert', *dhaqūn*, may also be rendered 'with a long hanging chin'.

(5) This verse was probably followed by several others which have been lost.

(6) As indicated in the note, this and the next verse are by some ascribed to the younger Muraqqish, nephew of our poet; the al-Mundhir mentioned is probably the well-known al-Mundhir III, King of al-Ḥīrah, A. D. 505–54.

(7) The exact meaning of the phrase *lāta hannā* is uncertain: the verse is rendered according to the interpretation given in the scholion, but with some hesitation. The Greeks are said by the commentator to plait their hair in long locks: but this is rather a Beduin habit than a Greek one.

(8) Here we have the same phrase, *'affun ya'ūsun*, as in No. XXXI, v. 8.

(11) For the comparison of a sword to salt *cf. ante*, No. XX, note to v. 24.

XLIX

THE SAME

THIS little fragment contains nothing remarkable, except a few unusual words. It is the customary prelude to a *qaṣīdah*, breaking off where the poet reaches the comparison of his camel to a wild bull which has spent the night in a luxuriant pasture. The unusual words are *iram* (*arim, aram*) for 'any one' in v. 3: *mijdāf* (or *mijdhāf*), variously interpreted as 'whip',

'goad', 'leg', in v. 10; and *takhyīf*, wrongly given in Abū 'Ikrimah's text as *takhnīf*, 'variety of colours', in v. 11.

(1) Knowst thou the abode whose traces have become effaced—all but the stones where the pot was propped and the places where the huts built of boughs were set up?

(2) Yea, I know it: 'tis Asmā's abode; and the tears pour in streams down my cheeks.

(3) It has become a solitude since its folk went away—empty of all, there is not left in it a single soul—

(4) Nought but the large-eyed wild-kine that pasture therein, like to Persians stalking abroad in their high-peaked caps,

(5) After the multitude that once I saw there: tents of leather had they, and they wore delicate raiment.

(6) Canst thou be made to forget her love by an eight-year-old she-camel? Nay, forgetfulness comes not so easily!

(7) A camel high in the neck, like a stallion, as big as a male; full of briskness, she complains not of weariness.

(8) She did not bear a young one in the summer, nor did I bind her teats with the *ṣirār*, while she brought home the lambs of the flock;

(9) Nay, but she went far afield to pasture among the other she-camels that have no milk, until she became fat and filled out her flesh, so that her hump was mottled like a cairn of stones.

(10) She gallops along when the whip is shaken, as runs a wild-bull four years old, alone in the wilderness, compact like an arrow;

(11) Dazzling white is he, like a robe of al-Yaman, and on his legs are bands of black the colour of charcoal.

(12) He spent the night in a hollow rich in grass, the *ḥurbuthah* of which is mixed with *yanamah*.

NOTES

(4) The long straight horns of the wild-kine or oryxes are compared to the tall straight caps or hats worn by Persians, *kummah* or *qalansuwah*.

(5) For *qibāb*, costly tents of leather, see *ante*, No. V, note to v. 3. The last words of the verse, *wa-'alaihim na'am*, may also be understood as meaning 'camels in great number [came home] to them [at night]'.

(8) The *ṣirār* is a cord used to bind up the udders of a she-camel when sent out to pasture, so that she may not be sucked by her young one. This camel, as usual, is described as barren without milk; she is not put to menial uses.

(9) Her hump is here described: she has abundance to eat and fattens thereon (*sūwighat*), so

that the hump becomes streaked or mottled (*dhā ḥubukin*, pl. of *ḥabīkah*) like a pile of stones (*iram*) built for a way-mark.

(12) For *ghaib*, hollow, there is a *v. l. ghaith*, a pasture enriched by frequent showers. The two plants named are celebrated for their fattening effects on camels and sheep.

L

THE SAME

THIS poem consists of a *nasīb*, vv. 1–10, the peculiarity of which is that in it not one lady, but the whole company of maidens belonging to the dwellers in tents with whom the poet had associated is celebrated. Then follows praise of the generosity of his people, and their active liberality in time of dearth, vv. 11–15. And the fragment ends with two verses describing a she-camel, which no doubt once were followed by more.

(1) Yea, gone are my neighbours, and no diviner am I, that I should tell whether the chances of travel will bring them near again or carry them far away.

(2) And in the kin are maidens who have taken captive my heart, as a mere trifle in the provision with which they have furnished themselves for the way; and Love has inflamed my being.

(3) Slender of waist are they: their tresses have never been defiled with dust by reason of any distress, nor have they ever dwelt in the fever-haunted villages of the low-lands:

(4) Virgins, brought up in luxury, the choicest of their kin, well covered with flesh, lovely of face, soft of neck,

(5) Each of them hangs from her ears golden ear-rings with jewels therein, trembling to and fro: no words can do justice to their beauty.

(6) When the tribe in a body started on their way, I kept apart from them as far as a boon companion keeps from his comrade and helper.

(7) Then they drew to themselves the gaze of a distracted one to whose frenzy they gave no heed, as they turned the necks of their camels aside towards the halting-places.

(8) They dispense friendly speech, talking in low tones, so that no passer-by may intrude therein.

(9) And when the company had set up their tents, the ladies brought up their beasts and descended [from their litters] into the arms of hand-maidens:

(10) They came down from [litters like] *dôm*-palms, the backs of which fluttered in the breeze, adorned in their sides with embroidery.

* * * * * * * *

(11) By thy God Wudd! What men were my people—though I have left them now—what time folk were vexed by the wind that blows [chill] from Udhā'if!

(12) Then was help granted by one to another by means of the gaming arrows marked with a notch by the teeth, and the main body of the tribe was the point to which the scattered companies gathered together.

(13) Men are they not to keep waiting those that resort to them for the boon of meat, and not to reject the arrow of him who comes too late [when the game is made up].

(14) Their bowls [to hold the meat and the broth] are great at eventide and in the forenoon: they slaughter many camels [and give their flesh to the hungry]: they are not men who pamper themselves.

(15) When they play *Maisir*, their play does not lead to foul speech in their company, such as is talked about in the meeting-places of men during the summer.

* * * * * * * * * *

(16) Shall there bring me to the abode of my people a stout she-camel, having the habit of bending her fore-feet slightly to the right when going at a rapid pace, strongly built, compact, not worn-out with age,

(17) In her eighth year, but looks to be older, as though she were beginning to be nine, powerful as a male—in her pace she seems to be casting herself headlong?

NOTES

(2) 'My heart', lit. 'his heart', with the very common change of persons: the first person is reverted to in the last word, *shā'ifī*.

(3) To cast dust on one's head is the common Semitic method of expressing grief. Notice the ascription of fevers to the villages of the lowlands: *cf. ante*, No. XLI, v. 2 and note.

(6) The poet says that he withdrew himself from the people about the ladies he celebrates, so as to give no colour to slander, but only so far as one boon-companion separates himself from his boon-fellow.

(7) *Mawāqif*, according to the scholion, may also mean bracelets of tortoise-shell (*masak*), in which case the second hemistich should be rendered—'they (the ladies) turned the necks of their camels [towards the encampment], and in so doing displayed their bracelets of tortoise-shell'.

(11) Wudd or Wadd, one of the ancient gods of the pagan time: for him see Wellhausen, Heidenthum[2], 14–18. The wind from Udhā'if (a place-name) is the North wind, whose blowing marks the severest cold of the year, when famine presses sorely.

(12) As noted against No. X, v. 15, *ante*, the game of *Maisir* is played with ten arrows, which are shuffled together and drawn from a kind of bag: they bear each a different name, and are marked with notches, here said to be impressed by biting with the teeth, indicating the portions or no portions of the slaughtered camel attributed to each. The game is played in the winter, the time of hardship, and the portions of the camels slaughtered are cooked and given to the poor, not taken by the winner for himself. In v. 13 mention is made, as a subject of praise, of the willingness of the *Maisir*-players to admit to their circle even one who comes too late, and thus to enlarge the field of their game and the number of camels to be slaughtered. In v. 15 the 'meeting-places of the

summer', *maṣāyif*, are contrasted with those of the winter, which is the time when *Maisir* is played.

(14) The rendering is that of the text, *ghairu-t-tawārifi*: a *v. l.* is *'inda-t-tawāzufi*, said to mean either 'sharing the cost equally among themselves', or 'distributing the cost by means of the game called *mukhārajah* or *munāhadah*, the Italian *morra* or *mora*, Lat. *micare digitis*'; the game consists in guessing correctly the number of fingers held up quickly, and as quickly withdrawn. To use it for distributing the cost of a feast is equivalent to 'tossing-up' with us. I have taken *mashāyīṭ* as directed in the scholion, as equivalent to *naḥḥārūna*, 'great slaughterers of camels': in this case *abdān* must be a plural of *budn*, itself pl. of *badanah*: another sense suggested in the scholion is 'They exhaust their strength in doing service', taking *abdān* as plural of *badan*, 'body' or 'limbs'.

LI

THE SAME

A *nasīb*, addressed to a woman named Khaulah (dim. Khuwailah). The poet recalls to her his former successes (vv. 5–6) and his prowess as a raider (vv. 7–9); and winds up with praise of his tribe (vv. 10, 11).

(1) What—said I—moved his eye to its weeping—wearied therewith it spent the night in fitful, broken slumber?

(2) 'Twas as though in his eye were a grain of pepper, from the morning without intermission until eventide.

(3) Folly it is for him to dwell on the thought of Khuwailah, now that the villages of Najrān stand in the way of a meeting with her,

(4) And my people dwell in al-Kathīb, while hers are in the circuit of Kalb (?), its land and its sky.

(5) O Khaulah, how shalt thou learn how many a free-born dame, tender and delicate, noble in her tribe, attended by many women,

(6) I have passed the night with, in possession of her, and drinkin flowing wine before the morning dawned—wine precious and dear of price?

(7) And many the raiding party, gathered together as the south-wind weaves into one the scattered clouds, have I joined—a party whose vanguard passes on in high pomp and pride,

(8) [Mounted] on a stout mare, strong in the backbone, that crushes the flies by closing her eyelids, with her joints all fashioned on the mightiest plan;

(9) She is like a strip of the silk stuff of al-Yaman called *siyarā*: she has large reserves of speed [when others flag]: she takes the lead of the thoroughbred steeds on the morning after the encounter.

(10) Why dost thou not ask about us the horsemen of Wā'il? verily we are the speediest of them to reach our enemies;

(11) And we are the most numerous of them when the pebbles are counted, and to us belong their excellences and the glory of their banner.

NOTES

(1) In the first three verses the third person refers to the poet: this is apparent from vv. 4 and 5.

(3) Najrān, a large and relatively fertile country in the east of al-Yaman.

(4) Nothing is told us about al-Kathīb. It seems probable that for Kalb we should read Ka'b, that is, the tribe of Banu-l-Ḥārith b. Ka'b, which dwelt in Najrān. The land of Kalb was a very long way off, in the extreme north of the peninsula: see *ante*, No. XLI, note to v. 13. In 'Āmir's *dīwān*, No. III, v. 2, and Frag. 22, v. 2, Kalb seems to be written for Ka'b, and the corruption is easy.

(5) *Karīmati . . . nisā'ihā* may possibly mean 'noble in respect of her ancestresses'.

(7) The fine phrase *nasja-l-janūb*, 'the weaving of the south-wind', reminds us of Imra' al-Qais, *Mu'all.* 2.

(8) Abū 'Ikrimah (comm. line 12) understands a camel to be meant; but it seems clear that a mare is intended, as the other commentators say: v. 9 makes this certain.

(9) *Siyarā*, a striped stuff made in al-Yaman in which silk is part of the texture; the comparison of the mare to it may be either in softness and smoothness of going, or in the fineness of the texture of her skin. 'The morning after the encounter', when other horses are exhausted.

(11) 'When the pebbles are counted', a manner of taking a census followed in many parts of the world where writing is not in use (the Greek ψηφίζειν). Each man is given a pebble which he produces when called upon, and at the end the heap is counted and gives the total of men.

LII

THE SAME

THIS fragment is in praise of a family of Bakr b. Wā'il called the Banu-l-Wakhm, of the house of the Banū 'Āmir of Dhuhl b. Tha'labah, who distinguished themselves in the fight at Jumrān, when Bakr, led by al-Mujālid b. ar-Rayyān, inflicted a severe defeat on the tribe of Taghlib, killing a chief named Usāmah b. Taim, and taking captives and booty. The affair seems to have happened not long after the great defeat of Taghlib at Qiḍah, the decisive battle of the War of al-Basūs. Jumrān is a place in the upper Qaṣīm (the encounter is referred to in *Agh.* v. 192–3, and Caussin de Perceval, *Essai*, ii. 283–4).

(1) There has reached me the message of the Sons of 'Āmir, and its news has cleared away dimness from my sight—

(2) How that the children of al-Wakhm went forth together, with a host like the shining stars of the morning,

(3) All mounted on stout mares, swift to gallop through the night, and bay steeds, tall, with a blaze on the forehead.

(4) And the tribe [they beset] knew nought of their coming, until they saw the peaked helmets' sheen over the horses' blaze.

(5) The cavalry came upon them from the front, then assailed them from behind: and they left them and returned before they had time to be sated [with slaughter].

(6) Ah many the mangled corse of a noble man they left lying there, in the place of the foot-fight or where the horses charged!

(7) And many another with staring eyes, whose skin thou mayst see swollen like the bark of the tragacanth after rain!

(8) How many were there in Jumrān of men slain on the spot, bodies lying with their faces covered with dust!

NOTES

(2) 'The stars of the morning' seem to be brighter than other stars because in the stillness of night the atmosphere has cleared itself of dust.

(4) 'The peaked helmets', *qawānis*, pl. of *qaunas*, the κῶνος or peaked or crested helmet of the Roman pattern.

(5) The sense of *hum* in *fa-aṣdarna-hum* offers some difficulty: it must refer to the hostile tribe, as in *aqbalna-hum* and *adbarna-hum*, but ordinarily *aṣdara* requires an accusative of the animals taken back again from the drinking, here the cavalry, *khail*, which is the nominative to the three verbs.

(6) *Takhaṭrafa* in this verse is a word of which the scholars did not know the exact meaning.

(7) *Shāṣin* in the commentary is explained as 'with arms and legs uplifted': also as 'swollen'. I have preferred to take it in another possible sense, 'with fixed, staring eyes'. The bark of the tragacanth swells when soaked with rain.

LIII

THE SAME

(1) If I dye my locks, will dyeing bring them back to their condition as they were before they became grey?

(2) She saw the camomile of white hair about a bald space—when it is rained upon, the nits thereof find no cover.

(3) And if hoariness causes Youth to take his departure, yet time was when my locks were to be seen [black and glossy], before the raven was cast out therefrom.

NOTES

These verses were no doubt preserved because of the unusual turns of phrase. The locks, *limmah*, are the long tresses which a Beduin wears, usually plaited, two in front and two (sometimes more) behind. 'A bald space', *khaṭīṭah*, properly a patch of ground on which no rain has fallen, and therefore no plant grows on it. Nits, *ṣu'āb*, are the eggs of the louse, or the insect itself in a young form. *Bihi* in the last verse may have the sense of 'instead of that', viz. hoariness: *cf.* 'Abīd, xi. 16.

LIV

THE SAME

This interesting poem gives a strong impression of antiquity. In the first place, its metre does not conform to the established canons of Arabic prosody. It is a form of the *Sarī'*, but, so far as known, other specimens are not extant. Among the fragments ascribed to Muraqqish is another, No. XLIX, also in the *Sarī'* metre, but in its normal form. The poem also exhibits irregularities of metre, apart from the general scheme, as noted against vv. 16, 18, 21, 25 (note) and 29 (note) in the Arabic text. Next, it has several ancient words, the most remarkable being *'amm* in v. 34, and others, like *al-aqwarīna* in v. 35, of which the exact meaning is unknown. Finally, it refers to historical events which the commentators are unable to explain, as they had passed out of the memory of the traditionists of the tribe. These seem to be good reasons for considering the poem to be ancient. Our collection calls it a lamentation (*marthiyah*) over the poet's cousin Tha'labah, and part of it, vv. 7–14, answers this description. But it is very unusual for a poem bewailing the dead to commence, as this does, with an amatory prelude, vv. 1–6; and the portion succeeding the section lamenting Tha'labah, vv. 18 to end, has also no apparent connexion with it. The poem is, in short, a succession of fragments, each part quite independent in substance.

The encounter at Taghlam (v. 7) probably came before the great battle of Qiḍah, when Bakr inflicted a severe defeat on Taghlib (*ante*, No. LII, introduction): but no precise date can be suggested for it. Probably the poem belongs to the first or second decade of the sixth century. All the conventions of Arabic poetry are already fully established. For such indications of the circumstances as the piece exhibits, see notes to vv. 19–21.

(1) Are the abodes deaf, that they give no answer? Yet, if a tent-trace had the gift of speech, much could it tell.

(2) The place is desolate, and the remnants of habitation like the tracery which a pen draws on the surface of a piece of leather.

(3) 'Tis the home of Asmā, who has smitten my heart with love-sickness, and from mine eyes falls a stream of tears.

(4) Void is it now: its plants are moist and rank, flowering freely its many-coloured herbs, growing close and thick.

(5) Nay, but is not thy grief due to the departing litters that started in the morning, looking as though they were date-palms of Malham?

(6) About them floated odours of musk: the faces [of those who sat in them] were like bright gold, and the tips of their fingers were tinged pink as it were with *'anam.*

* * * * * * * *

(7) Not all the chances of fortune brought to my heart such a pang as the death of my comrade who was left lying in Taghlam.

(8) O Tha'labah, smiter of helmet-crests with the sword, leader of the kin when ways were dark around!

(9) Go then! may thine uncle's son be a sacrifice for thee! Nought abides for ever but Shābah and Adam.

(10) If any living thing could escape its fated day, then would escape the light-limbed mountain goat, banded with white streaks on its fore-legs,

(11) Among the lofty peaks of 'Amāyah, or where Khiyam lifts it up just short of the heaven.

(12) Below it are the eggs of the white vulture, and above it the tall-shouldered mountain-summit, soaring high.

(13) It roams thereupon wheresoever it will; and if Destiny gave it but a respite, it might live until it grew decrepit:

(14) But the guile of changeful Fortune wrought its destruction, so that it slipped from the mountain ledges, and was dashed to pieces.

(15) No cause for grief is it to a man that he has missed length of days: there in the darkness before him is what he knows!

(16) The sire perishes and the son remains behind—every one born of a father must one day be orphaned;

(17) And mothers get gain from their pains [of travail and tendance]—then comes the time when the barren is in as good a case as they.

* * * * * * * * * *

(18) What is our crime, that a king of the race of Jafnah, prudent, the humbler of his foes, led an attack?

(19) Noble of lineage on both sides, sprung from the *'Awātik* and the *Ghullaf*, no weakling, not born a twin,

(20) He waged war, and summoned to his aid the roving bands, who have no camels of their own to guard and defend:

(21) Fair and white their faces, bare for all to see: the waters of their seas are no deceptive pool that sinks into the ground and disappears (?).

(22) Then he swooped down like a hawk, while there went before him a host like the valley-bottoms of as-Shuraif, thick with trees, that devoured all things on its way;

(23) If they are wroth with aught, he is angry too therewith, [flashing forth in armour] as the spotted snake emerges from his slough.

(24) But we are of thy mother's kin—by thy life! and to the mother's brother are due respect and defence for his honour.

(25) We are not like some folk whose daily food is earned by foul speech and the rending of reputations:

(26) If they are in a state of plenty, they know not how to use their abundance well; and if they are famine-stricken, then are they viler still—

(27) In a year when thou seest the birds of their own accord enter the tents of men, seeking food to eat together with them,

(28) And the smoke comes forth from the holes of the curtain [that veils the women] yellowish-brown like the colour of a pack-mule:

(29) Until, when the earth was adorned afresh by the herbage, and the meadows were thick with greenery breaking forth in buds,

(30) They tasted of repentance; and if they had eaten of colocynth, they would not have noticed its bitterness.

(31) But we are a folk to whom self-respect and nobleness appeal in the midst of our tribe;

(32) As for our possessions, we guard therewith our souls from all things that might bring near to them blame.

(33) May God not put away from us the girding with weapons and the riding forth on raids, what time the host cries—'Camels!'

(34) And the hurrying [of the servants, or of the entertainers] between two entertainments, when the evening falls, and the people have gathered themselves into groups!

(35) Youth must come in the end to decay: envy not then thy brother that men say of him 'Wise is he [and old]!'

NOTES

(6) 'Bright gold', *danānīr*, pl. of *dīnār*. In Arabic this word always means a gold coin, ultimately the *denarius aureus* of Rome. In the East the δηνάριον χρυσοῦν gradually monopolized the use of the word *denarius.* Bright faces are often compared to gold in this form, *e. g.* in *Ḥamāsah* 640, bottom, of warriors in the glow of battle. *'Anam*, a plant to the red fruit of which the fingers of girls, tinged with *ḥinnā*, are oftened likened. As usual, the lexicons differ much as to its nature, but the description most often given suggests that it belongs to the mistletoe family, and is a species of *Loranthus*, growing on acacias and other thorny trees.

(8) It is typical of the ignorance of commentators on these fragments of ancient poetry that Abū 'Ikrimah tells us that Tha'lab, not Tha'labah, is the name of the person whom the poet laments, while all others declare that Tha'lab is shortened for Tha'labah, the poet's first cousin, son of 'Amr (or 'Auf) son of Mālik son of Ḍubai'ah and brother of Asmā, who fell in an encounter with the Taghlibites under Muhalhil at a place called Taghlam or Taglamāni. Muraqqish was with him in the fight, but escaped.

(9) 'Thine uncle's son' is the poet himself, 'Auf (or 'Amr) son of Sa'd son of Mālik. Shābah and Adam (*v. l.* Iram and Aram) are said to be the names of mountains, whose everlasting duration is often contrasted with the fleeting life of man.

(10) 'Light-limbed', *muzallam*, slender like an arrow, *zalam* or *zulam*.

(11) 'Amāyah and Khiyam, names of mountains, the latter mentioned by 'Abīd, *Dīw.* xxii. 12.

(13) The rendering adopts the reading *yartādu* instead of *yarqahu*.

(15–17) The proper place of these verses seems to be where they stand, after the mournful reflections upon Tha'labah's death; but in that case it would be best to prefix to them v. 35, the last of the poem, which evidently belongs to the same order of ideas.

(17) The rendering adopts Abū Ja'far's reading *'anā'*, 'pains [of travail and tendance]', for the *ghinan* of the text: it is difficult to find an intelligible sense for the latter.

(18) There seems to lurk an error in the 'king of the race of Jafnah' of our text. The next verse says that he belonged to the stock of the *'Awātik* and the *Ghullaf*, which, whatever they may mean, are names occurring in connexion with the kings of *Kindah*, not the Jafnides of Ghassān: nor does it appear how the latter come into the history of the wars of Bakr and Taghlib, whereas Kindah was intimately connected with them.* I suggest, therefore, that *Jafnata* should be corrected to *Kindata*.† The verb *ghazā* has no object, and it is not clear who was attacked, or to whom the poet is excusing himself. But see note on the next verse.

(19) The commentary on v. 72 of the *Mu'allaqah* of al-Ḥārith b. Ḥillizah says that the *'Awātik* (sing. *'Ātikah*) is the collective name of the princesses of the House of Kindah, mothers of the kings of that family: and our scholion says that by the *Ghullaf* are meant the race of Ma'dī-karib, called *al-Ghalfā*, and his brother Salamah: these two were sons of al-Ḥārith, the conquering chief of Kindah, who raised that line to its highest power: see the Introduction to the *Dīwān* of 'Abīd. *'Ātikah* may, as an appellative, mean 'pure and unmixed', and also 'red', specially used of a woman applying saffron to her skin as an unguent or perfume.‡ *Ghullaf* may mean 'uncircumcised', and *Ghalfā* used of Ma'dī-karib appears to have this sense. I suggest that the key to this passage is to be found in al-Ḥārith's *Mu'allaqah*, vv. 70–5, where the poet describes an attack made by Qais son of Ma'dī-karib of Kindah upon some herds of camels belonging to the king of al-Ḥīrah. The leader is said to have had a mixed following, *li-kulli ḥayyin liwā'u*, which agrees with our *qarāḍibah*; and the attack is said to have been repelled by the men of Bakr. The passage of Muraqqish's poem may then possibly refer to this or a similar raid, and the poem may be addressed to the kings of al-Ḥīrah, either to al-Mundhir or 'Amr; the former, if the elder Muraqqish is really the author, would be most probable in point of time. The picture of the raiders drawn in vv. 20–3 need not imply that the poet was on their side: to magnify the power and prowess of one's adversary is an ordinary method of enhancing one's own claims to valour.

'Not born a twin': this phrase implies that he had not to share with another the strength and milk of his mother: see 'Antarah, *Mu'allaqah*, 58.

(20) The people described are brigands who live by preying upon others. They own no herds, but take what they desire by pillage.

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* See 'The First Day of al-Kulāb' in the *Nöldeke-Festschrift*, p. 129, foot.

† If instead of *Kindata* we were to read *Ḥujrin* (*i. e.*, Ḥujr Ākil al-Murār, the ancestor of the Kindite kings—see *ante*, No. XXXV, v. 13, and note), the metrical defect noticed in note [d] on p. 489 would be cured.

‡ Prof. Nöldeke in his 'Fünf *Mu'allaḳāt*', commenting on the verse of al-Ḥārith, takes *'awātik* to mean 'red-coloured horses'. Our verse in Muraqqish's poem seems to be decisive against this interpretation.

(21) The meaning of the second hemistich of this verse is very doubtful: I have provisionally adopted Abū Ja'far's reading *bi-ghumum* in my translation.

(22) *Ghullān* are valleys thick with trees, having water-springs at the bottom. As-Shuraif and ash-Sharaf are said to be the names of two mountains in Najd, enclosing a valley named at-Tasrīr, having much water and forest growth.

(24) If, as suggested, the poem is (in this part of it) addressed to al-Mundhir III, king of al-Ḥīrah, the claim made here implies that the king's mother or other ancestress was of the tribe of Bakr; and it is not impossible that the mother of al-Mundhir, generally known to history by the by-name *Mā' as-Samā*, 'Rain of the Heaven', may have been a Bakrite. The king was called by the Greeks ὁ Σεκίκης (or Σακκίκης), which represents the Arabic 'Son of Shaqīqah', by which name he appears to be spoken of in a poem of 'Amr b. Qamī'ah's, *Dīw.* xv. 17, 18. The Arabic traditionists say that this Shaqīqah was the mother of Nu'mān I, and wife of Imra' al-Qais II, but this is apparently an error. It is interesting to note that the later Bakrite poet al-Ḥārith b. Ḥillizah, addressing King 'Amr son of Hind in his *Mu'allaqah*, makes the same claim on behalf of his tribe to kinship with the king on the mother's side (v. 84): in this case the claim is made through King 'Amr's mother Hind, daughter of al-Ḥārith of Kindah, son of 'Amr, son of Ḥujr: the wife of the last named, and mother of 'Amr grandfather of Hind, was Umm Unās daughter of Dhuhl b. Shaibān, ancestor of a famous division of Bakr.

(25) 'Rending of reputations': we may also translate *nahkatu-l-maḥram* by 'the baring of things secret and veiled'; the poet accuses the unnamed adversaries of vv. 25–30 of living by blackmail.

(28) The picture of a year of famine is heightened by drawing for us the tender and delicate women attending to the fire of camel's dung within their screened portion of the tent, with the acrid smoke coming through the holes in the curtain. *Kaudan*, 'pack-mule', is a loan-word from the Aramaic *kōdhanyā*, Assyrian *kudinnu*.

(30) The exact situation is not clear: these enemies of the poet are attacked by *innuendo*, which our scholia do not explain; but the last words of this verse seem to mean that they are themselves so full of bitterness that if they ate of the colocynth (the typical bitter food) they would not notice its savour.

(31) The word *ahāba*, used for calling an animal, especially camels, but rare in its application to mankind, is found again in Ṭarafah's *Mu'allaqah*, v. 15.

(32) The reading of Abū Ja'far and Bm, *yudnī 'ilaiha-dh-dhamm*, is followed in the translation, in place of the somewhat harsh construction of the text. They avert blame by lavish spending of their possessions.

(33) 'Camels!' *na'am*, must be understood as the cry of the raiding party when it comes in view of the herds it intends to capture.

(34) The use of the old word *'amm* (identical with the Hebrew and the Aramaic) in the sense of 'people', 'community', is noticeable as indicative of the age of the poem.

(35) *Al-aqwarūna*, one of the many words for calamities, *ad-dawāhī*, of which the precise signification is unknown. This verse, as our commentary notes, coincides in sentiment and language with two verses by the poet's nephew 'Amr b. Qamī'ah at *Ḥamāsah*, p. 504 (rendered in my *Translations of Ancient Arabic Poetry*, p. 62).

LV

RABI'AH SON OF SUFYĀN SON OF SA'D, OF QAIS B. THA'LABAH, OF BAKR, CALLED MURAQQISH THE YOUNGER

As shown in the genealogical table at p. 166, the poet was the nephew of the Elder Muraqqish, and paternal uncle of the more celebrated Ṭarafah. He is reckoned a better poet than his uncle, and was longer-lived. He, like him, took part in the war of al-Basūs, and, also like him, is chiefly celebrated as the hero of a love-story. This, which will be found summarized at pp. 340–3 of M. Caussin de Perceval's *Histoire des Arabes avant l'Islamisme*, connects him with a princess Fāṭimah, daughter of King al-Mundhir III of al-Ḥīrah, who is said to have lived in a tower near Kādhimah at the head of the Persian Gulf, which was guarded and watched by her father's soldiers. How he attracted the attention of the Princess, by what means he gained access to her, and what was the catastrophe of his love-affair, will be found related in the work referred to. But we need hardly dwell upon these details, because they are totally inconsistent with the poems attributed to him preserved in our Collection. Only one of these, No. LVI, is addressed to Fāṭimah, and in it she is called, in v. 2, 'the Daughter of the Bakrite', and therefore not a princess, but a member of the poet's own tribe. There is nothing in the poem which distinguishes it from the ordinary somewhat conventional love-pieces of the ancient poetry, except perhaps the fact that love is the whole of its theme, not used merely as an introduction to another subject of greater importance, and that several of the verses seem to betray a genuine passion. Of the four other pieces ascribed to him, two, Nos. LV and LVII, are addressed to Bint 'Ajlān, who in the legend is said to have been a handmaid of the princess and a go-between in introducing Muraqqish to her. But in these poems she is a free-born Arab lady (LVII, vv. 7, 8), and addressed by the poet for her own attractions, not as a go-between on behalf of another. The other two fragments have nothing to do with the legend.

No. LV consists of two portions, vv. 1–11, celebrating the poet's mistress Bint 'Ajlān (the name 'Ajlān is the Arabic equivalent of the Heb. 'Eglōn), and vv. 12–19, describing his horse: both are interesting and pleasing, and perhaps justify the judgement of the old critics that he was a better poet than his uncle. The rendering imitates (with variations) the metre of the original (*Ṭawīl*).

(1) Is it for a home now void that the tears stream forth from thine eyes
—an abode whence its people have passed in the morning and journeyed away?

(2) The flat-nosed gazelles therein lead about their younglings to feed,
and the fawns in the open valley are bay and bright red in hue.

(3) Was it of Bint 'Ajlān that the shade cast itself our way
by night, while my saddle lay by, where we slept a little removed?

(4) And when I started awake at the phantom, and terror grew,
lo! 'twas but my saddle, nought else, and the country was white and bare.
(5) Nay, but 'twas a visitor able to wake from his sleep a man,
and pierce him again with anguish that rends his heart in twain.
(6) At each of our nightly halts she comes to trouble our rest—
ah! would that she stayed not only by night but when dawns the day!
(7) She turned and departed, leaving behind her a gnawing pain,
and sore was my torment when her eyes seemed to gush with tears.
(8) Not wine of the white grape, fragrant as musk [when the jar is broached],
and set on the strainer to clear, and ladled from cup to cup—
(9) A captive it dwelt in the jar for twenty revolving years,
above it a seal of clay, exposed to the wind and sun,
(10) Imprisoned by Jews who brought it from Gōlān in lands afar,
and offered for sale by a vintner who knew well to follow gain—
(11) Is sweeter than is her mouth when night brings me near to her—
nay, sweeter her lips than the wine, and fuller of pure delight.

* * * * * * * * *

(12) At dawn I went forth on a steed clean-skinned, as a palm-branch lean:
I trained him until his flesh was worn down and fined away:
(13) His cheeks long, perfect in shape, none finds in him aught to blame;
a bay of a bright red tinge, one leg ringed, a star on brow:
(14) A proud man I ride on his back to where sit the chiefs in moot.
I ponder within which course to take with the most of gain:
(15) Pursued, he outstrips all speed: pursuer, he wins with ease:
he knows how to thread all straits, and gain for his master spoil.
(16) Behold how he gallops, gay, on his back a full-armed knight:
when all of the troop are spent, he prances from side to side.
(17) On him have I ridden, one of raiders in far-stretched line,
who meet in the folk they raid a spear-play to match their own.
(18) He bounds like a young gazelle that springs from the covert, tall
and head-high he answers when thou callest on him for speed:
(19) He gushes, as forth spouts fast the flow of a pent-up fount
beneath in the sand, where gravel and bushes lay bare the spring.

NOTES

(7) The rendering here adopted does not agree with the note[1] at foot of p. 494. I now think *tarà* to be addressed to the listener to the poem, and *taḥduru* to be said of the lady.

(8) *Nājūd* here seems to mean strainer = *rāwūq*, or perhaps the vessel into which the wine is strained. The word is Syriac, in which language it means a chased cup or bowl. The jar, *dann*, is the amphora in which wine is stored.

(9) It was the custom to set the amphoras containing wine on the roof of the vintner's house, exposed to sun and wind, in order that the wine might mature quickly.

(10) The rendering here adopts Prof. Nöldeke's suggestion of Gōlān (Jaulān), the reading of Bm, in preference to the Gīlān (Jīlān) of the text. The latter, a northern province of Persia bordering on the Caspian Sea, seems too far for the wine to be fetched from it to Arabia. For Gōlān see *ante*, No. XXXIII, note to v. 12. Wine from the Jordan valley, on the east side of which Gōlān lies, is often mentioned. Wine-sellers in ancient Arabia were mostly Jews, and this is still the case in the present day in the Yaman; see *ante*, p. 34, introduction to No. XII. In Babylonia ('Irāq) they were often Persians and Aramaeans (*ante*, note to No. XLIV, v. 22).

(12) One word in the original, *mujallal*, has had to be omitted to bring the rendering within the compass of the metre; it means 'covered with a horse-blanket' (*jull*), and refers to the training by which the animal has been rendered thin and lean, all superfluous fat and flesh being worked off. The palm-branch, *'asīb*, is the branch of a date-palm stripped of its leaves. The commentary here has an interesting summary of the points of a horse, given by Abū Faq'as, an old authority. He should have three things broad, three things long, three things short, three things sharp, three things clean, three things wide: the three broad things are the forehead, the upper breast, and the haunch; the three long are the belly, the neck, and the fore-arm; the three short, the back, the bone of the tail, and the shank (of the hind-leg); the three sharp, the heart (in the sense of 'keen'), the ears (*i. e.* pointed), and the shoulder; the three clean (or clear), the skin, the eye, and the neigh; the three wide, the nostril, the side, and the opening of the mouth (*shidq*).

(13) Our horse here, like that in No. III, 5, and VI, 8, is a bay of the colour of *sirf*, a red dye: see the note to the first verse cited. The scholion here (and also Marzūqī, who copies) says that *arjal* means having a white ring on three legs, one having none (see III, 4): but the Lexx. are unanimous in explaining *rujlah* as meaning a white ring on one, with none on the other three, and this has been followed in the translation. The 'star', *qurḥah*, is a small white spot on the forehead, the size of a *dirham*: a large blaze is called *ghurrah*.

(14) The second hemistich of this verse appears to relate to the following couplet: the two courses the poet considers are flight or pursuit; *cf. ante*, No. XXII, 15.

(19) For the comparison of a horse's speed to rushing water see No. XXII, 9, and note. Here the word for 'fount', *ḥisyun*, is of interest: it denotes a formation of the soil where a layer of sand overlies rock or clay impermeable to water: the result of rain is thus to store the water in the lower *strata* of the sand, and, the upper layer of the sand being removed, it gushes forth in a spring. The verse makes the orifice of the spring narrow ('pent-up fount'), which increases the force of the jet. This word *ḥisyun* is the singular of *aḥsā'*, which, as al-Aḥsā, or al-Ḥasā, is the name of the country behind the coast-line of the Persian Gulf from Koweit to the peninsula of Qaṭar, or even as far as 'Umān (maps usually *Lahsa*). The *v. l. barradahū*, 'keeps cool', for *jarradahū*, 'lays bare', gives a better sense.

LVI

THE SAME

SEE what is said of this piece in the introduction to No. LV. The verses appear to be in some confusion, and there are probably several *lacunae*. It is difficult to trace a consistent thread of meaning running through the piece, which may be made up of fragments from more than one poem. The notes to each verse below make some suggestions on this subject.

(1) Ah, be thou safe from harm! No parting for me to-day, Fāṭimah, nor evermore, so long as the tie of thy love endures!

(2) The daughter of the Bakrite shot thee [with an arrow] from [a bow made of] the top branch of a lote-tree, while [our camels,] with eyes sunken [from long travel, sped by] with us [so swiftly that] they seemed to be ostriches [hurrying along].

(3) She showed herself to us on the day when the tribe set forth, with [her long hair] hanging down, and [her mouth] sweet with its rows of teeth set not too closely together,

[Here a verse seems to have been lost, comparing Fāṭimah's white teeth to camomile flowers: *cf.* Ṭarafah, *Mu'all.*, 8–9.]

(4) Which a cloud-mass full of rain, lighted-up by the sun, has watered well from streaming white clouds [below the dark masses above].

(5) In Dhāt aḍ-Ḍāl she showed thee wrists of hers, and a cheek smooth and long, and bright like a silver mirror, soft.

(6) His heart is cured of its intoxication with her, notwithstanding that when there comes into it a recollection of her, the earth swims about him as he stands.

* * * * * * * * *

(7) Look forth, O friend: seest thou aught of ladies camel-borne, that go forth swiftly on their way, seated in litters broad?

(8) They moved away from the wide strath of al-Warī'ah after that the day had risen high, and they crossed the detached strips of sand.

(9) They have decked themselves out with rubies, and gold beads between, and large balls of molten gold, and onyx from Ḍhafār, and pearls two and two.

(10) They took their way among the villages, and crossed the bend of the valley, their camels stepping out swiftly; and they left behind them Qaww, and passed forth along the mountain paths.

(11) Ah, how lovely is the face whose brightness she shows us, and the tresses of hair long as cables, coal-black!

(12) As for me, I feel shame before little Fāṭimah when I am hungry and lean, and shame before her also when I eat;

(13) And I feel shame before thee, though the wide desert be between us, lest thou meet a brother of mine who has severed himself from us [and may tell of my evil qualities].

(14) And verily I, though my young camel be spent, batter the ground with it, and with myself, O Fāṭimah, with the batterings [of recklessness].

[(14 A) O Fāṭimah, verily love grows in spite of [the Beloved's] hate, and imposes on the noble soul difficulties to be overcome.]

(15) Hail to thee! mayst thou have a mild and genial constellation, O Fāṭimah, even though the turning of thy way be not united with mine!

(16) Good greetings to thee! and know thou that my need is of thee: so return to me somewhat of thy favour, O Fāṭimah.

(17) O Fāṭimah, if all other women were in one land, and thou in another, I would follow after thee, distraught.

(18) When the Beloved one wills, she cuts the bond that binds her to her lover, and is wroth with him without a cause, casting him off without appeal.

(20) And whoso lights on good, men praise his enterprise, and whoso goes astray, shall not lack one to blame his error:

(21) Seest thou not that a man will cut off his hand, and take upon himself the severest tasks, from fear of the blame of his friends?

(22) Is it by reason of a dream that thou hast become one that writes upon the ground in extremity of grief? And sometimes dreams visit one who is asleep: [may not this be one?]

* * * * * * * * *

(19) Janāb swore an oath, and thou didst obey him: so turn thy blame upon thyself, if thou must have some one to revile;

[(23) And he is as though he were wearing the crown of the House of Muḥarriq, for that he has wronged his cousin, and come off safe himself.]

NOTES

(2) In this verse many words in English have to be supplied to bring out the meaning; but they are all implied in those which make up the Arabic text. The verse shows that the lady addressed was a member of the tribe of Bakr, and therefore could not have been a princess, daughter of King al-Mundhir of Lakhm. The lote-tree, from the topmost bough of which the bow is said to have been made, is the *ḍālah* (collective *ḍāl*: see the proper name in v. 5), explained as that kind of *sidrah* or lote-tree which grows wild in the mountains, without artificial irrigation: the *sidrah* is the *Zizyphus* (*Rhamnus* of Linn.) or jujube-tree.

(4) It seems necessary, as indicated, to postulate a lost verse comparing the teeth to flowers of camomile watered by a copious shower: Ṭarafah, who gives the key to the phrase, was the nephew of our poet, and may have copied him.

(5) The exact meaning of *wadhīlah* is not known: it is explained variously as an ingot of silver and a mirror of that metal.

(6) 'His heart' may be an instance of the very frequent change of person, of which many examples have already been noticed: but it seems more probable that this verse, which is scarcely in accord with the rest of the poem, is an interpolation from some other piece, or at any rate out of place. The verses 11–13 which follow would come in appropriately after v. 5.

(7) Compare Zuhair, *Mu'all.* 7, and the use of *muf'am* (sing. of our *mafā'im*) in v. 10. This phrase recurs repeatedly in the old poetry.

(9) 'Rubies', *yāqūt*, a loan-word from the Greek ὑάκινθος (through Syriac *yāqentā*): this word is also used for sapphires and other gems, but most often means rubies. Onyx, *jaz'*, from Ḍhafār: this place was a very old capital of the Ḥimyarite kings of the Yaman, in the mountains not far south from Ṣan'ā, now a ruin. There was another Ḍhafār on the sea-coast of Ḥaḍramaut, which is often confounded with it; but Yāqūt (iii. 577) states that the onyx which goes by the name came from the inland site.

(10) The translation adopts Marzūqī's reading *takhdī*, as more descriptive than the *tuḥdà* of our text.

(12) In this and the following verse the diminutive form *Fuṭaimah* is used instead of *Faṭimah*, to express endearment.

(14 A) This verse is added from Marzūqī's text (it is also in the Vienna codex): its second hemistich resembles that of v. 21 of our version. Perhaps its best place would be between vv. 16 and 17.

(15) The constellation, *kaukab*, here mentioned, seems to mean one of the asterisms (*anwā*) which bring bountiful rain and a cool mild air. The word has many meanings (see Lane), but this appears to suit the passage best. 'Hail to thee!' (v. 15), 'Good greetings to thee' (v. 16), 'Be thou safe from harm' (v. 1) are all renderings of the same Arabic phrase *alā ya-slamī.*

(18) The verb *'abida* in this verse is a very rare expression for being angry or disdainful. It is noticeable that the poet here uses the masculine *dhu-l-wuddi* for the object of love, as though he were laying down a general proposition, but his lady is evidently intended. 'Without appeal' is meant to convey the sense of *lā maḥālata.*

(19) This verse is clearly out of place where it occurs: it and v. 20 have the same rhyme-word, *lā'imā*, which is against all the laws of verse; it is the only one in the poem which can in some measure be interpreted in accordance with the story told of the occasion upon which the poem was made; but as there are other reasons for holding that story to be inapplicable, it seems best to take it in conjunction with the last verse (23), added from other recensions, together with which it is linked in the quotation in Yāqūt iv. 926. From these two taken together, it would appear that Janāb was the poet's cousin, that he swore an oath to Muraqqish which the latter accepted—foolishly, as he asserts in v. 19; and that Janāb broke his promise and wronged him, himself winning, perhaps, the favour of the lady and supplanting Muraqqish (v. 23). The scholion says that by Janāb we must understand 'Amr b. Janāb. This would not be unexampled: see, for instance, *ante*, No. XV, v. 14; but it is not very likely. Janāb is said on p. 499[10] to have been a son of 'Auf b. Mālik, *al-Burak* (see the genealogy on p. 166, *ante*).

(22) The action denoted by the word *tankutu* is described as making marks on the ground with a stick or switch (or with the finger) while one is sitting plunged in thought; Lane compares it to the action of Jesus as related in St. John viii. 6 and 8. The words added in the translation ('may not this be one?') are an attempt to interpret the verse in its connexion with the rest of the poem; but the suggestion is not offered with any confidence.

(23) 'The crown of the House of Muḥarriq', *i.e.* the kings of al-Ḥīrah: Janāb has prospered by his treachery, and gone away rejoicing as though he were a king. This conclusion is evidently inconsistent with the story told of the part of 'Amr b. Janāb in the relations between the 'Princess' Fāṭimah and Muraqqish.

LVII

THE SAME

This short piece again celebrates the Daughter of 'Ajlān. Its unusual metre, so little known that the text handed down by tradition is often metrically imperfect (see the notes to the Arabic text), like the similar phenomenon in the case of the Elder Muraqqish (No. LIV), suggests antiquity. The deserted dwelling-places (vv. 1–4), reminiscences of the Beloved (vv. 5–8), visits of her wraith by night while her lover lies wakeful watching the stars (vv. 9–12), are all in the ordinary style of love-poetry. Vv. 14–15 are addressed to some male questioner of the poet's conduct; and vv. 16–20 have some reflections on the vicissitudes of fortune.

(1) In al-Jaww there are traces of Bint 'Ajlān that have not vanished, though the time was long ago—

(2) Of Bint 'Ajlān, what time we abode there together: and where do things ever remain the same?

(3) Desolate are they now: time was when therein were the lords of many hundreds of camels.

(4) They have perished, and I remain after them, seeming to myself one that abides and shall not pass away.

(5) O Bint 'Ajlān, how patient am I under troubles that cut me like the cutting of an adze!

(6) Her mouth, methinks, is like potent wine, that bubbles forth from the jar, while the cup runs over.

(7) She has, every evening, a censer [to incense her] full of sweet aloes, and hot water [to bathe in].

(8) She is not one that has to rise in the night to light the fire, nor is she aroused to prepare the food: unskilled [in household work], she sleeps as long as she likes.

(9) To-night the lightning has wearied my eyes with watching it as I lay awake, and no comrade has helped me to bear its burden.

(10) Who shall aid me against a phantom that weighs upon me as an incubus in the early night, that makes anxiety cleave to me as an innermost garment, so that my heart is sick?

(11) Many the wakeful night I have passed through, which anxieties brought back again and again upon mine eyes:

(12) I did not close mine eyelids throughout its length until it was ended: I watched its stars long after the care-free had fallen asleep.

(13) Thou weepest over Fortune, and Fortune it is that has made thee weep; and thy tears stream like a worn-out water-skin full of holes.

* * * * * * * * *

(14) God grant thee long life! dost thou know, when thou blamest me for loving her, what it is thou art blaming?

(15) Thou vexest a friend, and thou engenderest suspicion: thou hast one arrow in thy keeping, and another thou hidest away in the quiver.

(16) How many a master of abundance have I seen, on whose possessions tyrannous Fortune has laid her hands!

(17) How many a man, strong in his defence, lord of power, bears in his body the scars of the wounds she has dealt him!

(18) While one is in prosperity, lo! it is gone, and to another misery is changed to prosperity!

(19) One man is starting on a journey to an end far distant, when lo! he ungirds his saddle and stays where he is: another, abiding, has to hasten away.

(20) A man has a Destroyer to bring him to destruction, O Bint 'Ajlān, from the falling of the decrees of fate.

NOTES

(3) 'Hundreds of camels', *al-hujūm*, plural of *hajmah*, meaning a troop of not less than a hundred: see *ante*, No. XIV, note to v. 1.

(6) 'Potent wine', *'uqāran qarqafan*, lit., wine that causes the drinker to tremble as he drinks it.

(7 and 8) These verses show that the woman addressed is high-born, accustomed to luxury, and one that does no menial work: they are therefore entirely opposed to the story of Muraqqish's amours with the Princess Fāṭimah, in which Bint 'Ajlān figures as the go-between and is a maid-servant. The poets often speak of well-born women sleeping far into the day: see *ante*, No. XVI, note to v. 58.

(11) 'Brought back again and again', *karrarat-hā*: the long wakeful hours seem to return again with the full burden of the night when the sufferer thinks that it is on the point of departure: see Imra' al-Qais, *Mu'all.* 44–8 for a splendid passage expressing the same thought.

(12) The word *salīm* in this verse is taken by the commentator to mean 'one bitten by a serpent', which is one of its senses (by way of euphemism, *tafā'ul*); but it seems best to take it in its direct meaning of 'free from care, with a mind at peace', which is how Marzūqī understands it.

(13) The poet here changes the person and addresses himself: probably a lacuna follows. In v. 14 the person addressed is some gainsayer.

(15) The scholiasts differ as to the meaning of *sahman ma tashīm*. Generally the verb *shāma* is said to have opposite significations—'to draw forth', and 'to sheathe' (a sword): so in the *Aḍdād* of al-Aṣma'ī, Abū Ḥātim, Ibn as-Sikkīt, and Ibn al-Anbārī; but the only evidence of the first meaning

is a verse ascribed to al-Farazdaq (LA, Abū Ḥātim), which is not to be found in his *Dīwān* or in the *Naqā'iḍ*, and this meaning has been doubted by good authorities. I have therefore preferred to take it in the second sense, which is well vouched for: it is so used in Abū-Bakr's speech about Khālid cited *post*, p. 206.

LVIII

THE SAME

THE two verses that follow are ascribed by some to the Elder Muraqqish: see Arabic text, p. 485[3, 4]. They relate to the slaying by the men of Taghlib of Tha'labah son of 'Auf (called *al-Khushām*, 'the Big-nosed', as well as *al-Burak*), uncle of Muraqqish the elder: see the genealogical table on p. 166, *ante*. This Tha'labah is the subject of lamentation in No. LIV, vv. 7 ff.

(1) I slew in requital for Tha'labah son of al-Khushām 'Amr son of 'Auf; and an end was thus put to distress of mind:

(2) Blood for blood—wiped out were the wounds; and those who had gained a start in the race profited not by their advantage.

LIX

THE SAME

THIS short fragment, in the *Khafīf* metre (of which the only other example in our whole Collection is No. XLVIII, by the Elder Muraqqish), is in praise of the generous spending of one's means—the cardinal virtue of the Arab.

(1) My neighbour gave me notice of her early departure: in the morning she disclosed to me the heavy matter!

(2) She resolved on parting as soon as she saw that I squander my possessions so that my guest blame me not.

(3) Stay yet a space! what causes thee disquiet in me is nought but an inheritance of glory and the active striving of a noble heart.

(4) Greatly do I marvel at him who piles together riches, while the guile of Time is full of disasters;

(5) It destroys him against whom it directs its attack, whether he be in misery or in kingship like Paradise, ample and rich.

(6) Live then a fair life—thy provision will come! carefulness will not avert so much as a thread of destiny.

NOTES

(1) 'Neighbour', *jārah*: this word, used of women, often means wife or mistress: either of these may be its signification here. The Arab wife enjoyed much freedom in respect of divorce, if she fell out with her husband: see the situation depicted in 'Abīd, *Dīwān* xi and xiii. She is often introduced as objecting to her husband's lavish generosity.

(2) 'Guest', *dakhīl*: any one who casts himself on the protection or hospitality of another. The word survives with all its ancient implications in the modern language of the Desert: see Doughty, index to *Arabia Deserta*.

(3) The translation follows the reading of Abū Ja'far, *jidd*, instead of *jadd*, that of Abū 'Ikrimah.

(5) Prof. Bevan suggests that *yudī'u* in this verse refers to the miser, and that it means that 'he is careless of the goal towards which he is journeying, whether poverty or riches'; but this could scarcely be said of the miser, and the verse seems to be better taken as referring to Fortune or Time, as in my rendering.

(6) 'A thread of destiny', *fatīl*, literally, 'the thin pellicle which fills the cleft of the date-stone', used to express the most insignificant thing.

LX

MUḤRIZ SON OF AL-MUKA'BIR, OF ḌABBAH

THE poet in these verses celebrates the victory achieved by his tribe, one of the Ribāb, in conjunction with divisions of Tamīm, over the united forces of Madhḥij in the second battle of al-Kulāb: see *ante*, Nos. XXX and XXXII. The author was not himself present at the battle. There are two pieces by him in the *Ḥamāsah*, pp. 284 and 639, the latter of which is rendered in my *Translations*, p. 3. The battle here mentioned was probably fought in A. D. 611 or 612: the poet was then a pagan, but may have become a Muslim later in life. Little is recorded about him.

(1) May all that I have amassed of substance be a sacrifice for my people, when War wraps together tribes with tribes!

(2) What time Madhḥij were told of us—and falsely were they told!—that no defender would stand forth to protect our honour.

(3) Our war-mill whirled but a little: then there fell on our foes a crushing blow wherefrom the great owls screech without ceasing.

(4) Day-long the hyænas of Mujairāt visit them as they lie, and they give them to eat of their flesh—what a feasting!

(5) They advanced towards us with their heads uplifted high in air, and we had prepared for them a Day that seemed as though it were days:

(6) So that Ḥudhunnah—we left not a single hyæna there who had not for herself a carcase, the mangled remnants of a mighty chief.

(7) All day long [War] crushed down the Sons of Ka'b with her breast, and the Day of the Sons of Nahd bethought itself of turning to darkness.

NOTES

(1) For the 'sacrifice' see *ante*, notes to No. I, 2, and XXXII, 1. 'To wrap together tribes with tribes' is a phrase for bringing them into violent conflict, like our colloquial 'to knock their heads together'.

(3) For the war-mill see *ante*, No. XXXVIII, note to v. 33. For the screeching of the owls see No. XXXI, note to v. 3. The great (or old) owls screech for great men slain for whom no vengeance is taken.

(5) 'With their heads uplifted high', *ṣīdun ru'ūsuhum*; the word *ṣīd* is explained *ante*, No. XLIII, note to v. 13. The word 'Day', *yaum*, has in Arabic several significations: first, the natural day; second, a day of battle, or any battle whether it lasts one day or more; and third, the fortune of a man. In this verse the first 'Day' means battle-day: the 'days' are the spaces of time so called: the battle of al-Kulāb lasted for two days. The third meaning occurs in v. 7 further on—'the Day of the Sons of Nahd'.

(6) Hudhunnah, the name of a place, one of the stages by which the host of Madhḥij advanced to attack Tamīm and the Ribāb, and through which, after the rout, the beaten fugitives fled homewards: see *ante*, No. XXXII, v. 4.

(7) The Sons of Ka'b are the Banu-l-Ḥārith b. Ka'b of Najrān, the tribe of 'Abd-Yaghūth (*ante*, No. XXX). For the ellipse of War (always feminine in Arabic) see *ante*, No. XX, note to v. 30, and XXXV, note to v. 19. *Daus* usually means to trample with the feet: but here War is depicted as pressing down its victims with its breast, *bi-kalkalihā*, as a couching camel.

For Nahd see *ante*, No. XXXII, note to v. 9.

LXI

THA'LABAH SON OF 'AMR, OF THE BANŪ SULAIMAH OF 'ABD AL-QAIS

For the poet's tribe see *ante*, No. XXVIII, introduction: that he belonged to a branch of the 'Abd al-Qais is the statement of Abū 'Ubaidah; al-Aṣma'ī, on the other hand, asserts that he was a man of Shaibān, a division of Bakr b. Wā'il, settled as a confederate (*ḥalīf*) among the 'Abd al-Qais He is also known as the Son of Umm Ḥaznah. I have not been able to ascertain anything about his life or date. There is another poem by him in our Collection, No. LXXIV. The poem before us is well-known and frequently quoted, especially v. 4, and has the evident stamp of the pre-islamic time. It was handed down by Ḥammād (*ante*, No. XX, introduction) and al-Aṣma'ī, and has a number of various readings which testify to its antiquity.

It describes the poet's preparation for an encounter with some enemy whose name is not mentioned, and the actual fight, in which Tha'labah inflicts on his flying foe a severe wound from behind. He does not know whether or not it is mortal; but if the enemy survives, the nature of the wound—in the back—will cover him with shame whenever he meets his antagonist.

(1) O Asmā! askest thou not after thy father? and the tribe—in sooth grave matters have happened among them.

(2) Verily 'Arīb, although he vexed me, is the dearest of friends and the nearest of kin;

(3) I will make of myself a shield for him against evil,—a man bristling with weapons, valiant, skilled.

(4) The colt of thy father has perished for want of the training-food; no share has he had in the diet,

(5) Save only that they, when they watered their camels, would give him to drink a bowl of thin milk with a bucket of water poured thereon.

(6) Now [—as thou seest—] are his eyes sunken in, and there are deep hollows in his crupper and about the bones of his rump.

(7) Then I prepared 'Ajlà for excellent training—there was no need for a skilled man to feel about her bowels.

(8) Thy brother and mine in the valley of an-Nusair—there was not beside us any man of Ma'add.

(9) Then he swore by God that he would not fall short, and I swore that, if I reached him, he should not return.

(10) Then he advanced towards me with a show of boldness: but when he drew near, his lying [soul] told him truth for once:

(11) He turned his mare with his left hand to flee—but shall her utmost speed deliver thee, then?

(12) I followed him up with a spear-thrust that made a wide gash, from which the blood rushed in a stream over his back:

(13) And if it slew him, I did not fall short therein: or if he escapes, it was at least a gaping wound.

(14) And if he meets me thereafter, he will meet me with a garment of shame upon him, ever renewed.

NOTES

(3) The 'man bristling with weapons' is the poet himself: the preposition is the explicative *bi* (*ante*, No. XLII, note to v. 13).

(4) This verse is very often quoted as an example of the ellipse of *tark*, 'want of'. The training food is a course of milk. The poet says that his colt got only an insufficient allowance of diluted milk, mixed with an excessive quantity of water, and became lean and weak in consequence.

(7) 'Ajlà, the name of a mare or filly, which he put forward for training in place of the colt of v. 4 ff. The second hemistich means either that there was no bodily defect in her, or, more probably, that no horse-doctor had had to feel her belly to ascertain whether she was pregnant or not. War-mares are always described as barren.

(9) 'Return', *i.e.*, should not return home in safety.

(12) The text has *al-wajhi* in the second hemistich, which makes no sense: we must read with al-Aṣma'ī *al-matni* (so my rendering), or *aṣ-ṣadri* as in another version.

LXII

AL-ḤĀRITH SON OF ḤILLIZAH, OF YASHKUR

For the poet see *ante*, No. XXV. This short piece consists of three fragments—(1) vv. 1–3, the opening verses of a *qaṣīdah*, describing the nightly visit of the phantom of the Beloved to the encampment of the party of which the poet was one: (2) vv. 4–6, some verses from that part of the ode celebrating the author's exploits as a feaster and a hunter; and (3) vv. 7–10, some verses in praise of his tribe.

The rendering imitates the measure of the original (*Kāmil*).

(1) Darkling the wraith came flitting by—what a wonder-night!
    and it glided on to where lay our saddles, but would not stay.
(2) How didst thou find to our camp the path? never strong afoot
    wast thou, and we through Sagsag's ridges had pushed our way,
(3) And our train was slow at the journey's end, and their beasts were spent,
    save one swift-foot for the women's litter was set apart.

* * * * * * * *

(4) Full many cups have I quaffed of wine when the feast was spread:
    full many deer have I frighted, riding a long-backed steed:
(5) White they as pearls in the valley-bend, and my horse a hawk
    driving before him a pack of doves to the box-thorn bush—
(6) As a hawk that hunts with his talons, deft on the wing to strike:
    when he clutches once in his swoop a dove, she moves no more!

* * * * * * * *

(7) Yea and if thou ask they will tell thee how when the host falls back,
    and the coward bears in his face the sign of his shrinking heart,
(8) Our swords rain down on their heads a torrent of shattering blows,
    as the hail-storm batters the leather tent stretched taut with ropes.
(9) And when afternoon brings home the camels in winter days,
    tripping short steps as they hurry in to the wattled booth,
(10) Thou shalt find our cheer for the guest the best that the tribes can show:
    if milk there be not, we sit down straight to the arrow-game.

NOTES

(1) 'What a wonder-night!', a paraphrase of *lā ka-lailati mudliji*, which means literally 'never was there a night like that of [this] night-traveller!'. 'Would not stay', *lam yataʿarraji*: there is a *v. l.* *lam yataʿawwaji*, 'it turned not to right or left, but went straight to its end'.

(2) *Sagsag*: in so writing the name, instead of the spelling *as-Sajsaj*, I have preferred the older and Yamanite pronunciation for metrical reasons. This Sajsaj seems to have been approached by a journey over rocky ridges, *mitān*: the only Sajsaj known to the geographers was a well in the flat plain between Mecca and Medina called ar-Rauḥā. As the poet's tribe were settled in Babylonia or lower 'Irāq, the name here must be of a different place. The poet dwells on the difficulty of the way and the length of the journey (v. 3), and asks how a tender woman could have accomplished it afoot (*cf.* No. I, 1, 2).

(4) The energetic expression *qarra'tuhā* is difficult to render—'I have thrust, or struck, one draught of wine on the top of another.' The 'deer' in the second hemistich are the *ḍhibā*, antelope,—white oryxes or gazelles.

(5) 'Box-thorn', *'ausaj*, a species of *Lycium*: the doves take to the thorny thickets for shelter against the hawk.

(7, 8) These verses seem to be incomplete in the Arabic: the phrase *la'in sa'alti* has no proper apodosis, and there must be a *lacuna* after it.

(9) The time described is the season of cold and famine, when the camels return early from the dry pasture because there is nothing there for them to eat, to take shelter in the enclosure surrounded with wattled walls, *kanīf al-'arfaji*, to protect them from the bitter wind. *'Arfaj* is a shrub with soft pliant withies like a willow, and is also mentioned as a brushwood that flames up quickly and soon burns out. At this season the camels are naturally short of milk.

(10) The word for 'tribe', *'imārah*, is one that connotes size and power. The second hemistich refers to the game of *Maisir*, the slaughtered camel or camels that form the subject of the game being used to entertain the guests. The poet probably describes the entertainment in this way, rather than as the hospitality of some leading chief, in order to indicate that there are many who take part in it and bear the cost (for *Maisir* see *ante*, No. IX, introduction, X, note to v. 15, and No. XXX, note to v. 20). The word *mudmaj* for the gaming-arrow indicates that the stem is well-rounded, smooth and compact.

LXIII

'AMĪRAH SON OF JU'AL, OF TAGHLIB

THE poet was a man who lived under Islam. Ibn Qutaibah makes him and his brother Ka'b contemporaries of Yazīd I (reigned A. H. 60–64 = A. D. 680–683). He seems to have been a Muslim, since the anecdote at *Shi'r* 411 clearly shows that his brother was one. For what reason he satirized his tribe we do not know. Ibn Qutaibah says that he afterwards repented of having done so, and cites the verses in which he deplored that it was impossible to recall the injurious lines, after they had been picked up by reciters and carried about everywhere; the second of these verses has the same proverbial phrase about milk and the udder as is found in v. 12 of No. XXXVII, *ante*.

(1) May God fix in the two tribes of Taghlib daughter of Wā'il claws of vileness that shall be slow to relax their grip!

(2) It is not the case that they have not a good strain on the mother's side: it is the stallions that have abased them to the dust.

(3) Thou seest the chaste woman with a bright fair face among them wedded to a worn-out old man who has stolen his ancestry, and of him is the child she bears.

(4) Thou seest her desire nought of stallion's business but from him, what time the *Jinn* and the *Ghūls* of a land become changed to demons.

(5) When they journey forth from a place where they are oppressed, one blames another for the move, and they send back their deputation [to their oppressor] to ask pardon for it!

NOTES

(1) 'The two tribes' of Taghlib are perhaps that part of it which remained Christian and that which accepted Islam (see No. XLI, introduction, and No. XLII, note to v. 21). For 'Taghlib *daughter* of Wā'il' see *ante*, No. XLI, note to v. 21.

(3) 'One who has stolen his ancestry', *akhū sallatin,* means one who claims to be the son of a father who was not his begetter. The scholion seems to be wrong in its last words: *salīluhā* must mean the child of the woman, and cannot be connected with *sallah.*

(4) The second hemistich means that the Jinn and the Ghūls of the country have become changed into *Si'lāhs,* that is, the most wicked and guileful of demons: when this happens, the condition of the land is the worst possible. The poet appears to blame the women of his tribe for cleaving to their worthless and worn-out husbands at such a time.

LXIV

THE SAME

In this piece, after a prelude describing a camping-ground deserted many years ago (vv. 1–6), a passage follows addressed to two of the poet's enemies containing hostile and injurious language (vv. 7–12). No information is given us as to the occasion or the cause of quarrel.

(1) Ah, the abodes of the tribe in al-Baradān! eight years have passed over them since I saw them last;

(2) And there remains of them nought but a broken-down trench, and the places where the horses were stalled, trodden down and buried in sand, like [ruined] wells,

(3) And handfuls of firewood brought in by the handmaids, which the wind and the rain have strewn and scattered all around;

(4) Deserted, smooth and bare are the places: even the sand-grouse cannot find his way therein; and all day long two beasts of prey struggle together there:

(5) The two stir up, of the weaving of the dust upon them, two shirts made of a single piece, and clothe themselves therewith.

(6) And in the highest uplands of the place are wildings, looking like thorough-bred she-camels with their younglings following them in the sides of the valley.

* * * * * * * *

(7) Now who will carry from me this message to Iyās and Jandal the brother of Ṭāriq? and words scatter themselves abroad like drops of spray:—

(8) 'Threaten me not, ye twain, with arms! for verily I have gathered together my weapons as a precaution against the spite of Fortune:

(9) 'I have gathered a spear of Rudainah's store, with a point bright as a glowing fire that has no part with smoke.

(10) '[I brought them together] in nights when ye were slaves to my kin, in Rammān, when the two *Ḥarams* were smitten with drought,

(11) 'When they had but a handful of lean camels and a few boys, and when ye had not even two flocks of sheep.

(12) 'Your two grandfathers were slaves of 'Umair son of 'Āmir, and your two mothers slave-girls born of a singing-girl.'

NOTES

(1) Al-Baradān is said by Bakrī to be a place in the *Ḥazn* of Yarbū' (see *ante*, No. IX, note to v. 6), a locality which does not suit very well the settlements of the poet's tribe in Upper Babylonia: but see the suggestion made in the note to v. 8 of No. XLII, *ante*.

(2) 'Trench', *nu'y*, dug round a tent to keep the rain from flooding the interior. 'The places where the horses were stalled', *awārin*, pl. of *ārīyun*, the same word as the Heb. *orwāh, ŏrāwōth* (2 Chron. xxxii. 28, in Aramaic form *urāwōth*), and the Aramaic *ūryā* (Luke ii. 7, 12, 26) [A. V., 'stall', 'manger']: we must imagine, in these encampments in the Desert, little more than a couple of pegs and a tethering-rope, with perhaps a tent-cloth or wattled shelter to keep off the wind: the trampling of the animal would hollow out the place, and thus give it the semblance of a water-hole, *rakīyah*, that is, a well not cased with brick or stone, but dug in a spot where water is not far from the surface: such a well, of course, very soon falls in. Prof. Bevan draws my attention to a passage in al-Quṭāmī's *Dīwān*, xiv. 6, which makes this comparison clear. Al-Quṭāmī and our poet were probably contemporaries, and belonged to the same tribe of Taghlib, both being Muslims.

(4) The sandgrouse, flying by night in search of water, is perplexed there: although the place has signs of former occupation, she can find in it no water to drink. The two beasts of prey (probably hyænas) struggle together, one striving to kill and eat the other, because there is there nothing else to eat: in their wrestling they get covered with dust, the place being utterly dry. All these things are features of drought and famine.

(9) 'Of Rudainah's store', a stock-name for a good spear (*ante*, No. XII, note to v. 16).

(10) Rammān, said to be a place in the neighbourhood of the cultivated land of Mesopotamia, in the territory of Taghlib.

(11) The word for 'a handful of camels', *dhaud*, means a number from 3 to 10.

(12) 'A singing-girl', *qainah*: the word may also mean any woman who works with her hands, but most usually it means a singer; the masculine, *qain*, generally means a smith. A *v. l.* is *qinnah*, said to mean the slave-girl of a slave.

LXV

ṢURAIM SON OF MA'SHAR, OF ḤUBAIB, OF TAGHLIB, CALLED UFNŪN

THE poet lived before the promulgation of Islam, probably while his tribe was settled in 'Irāq, but precise indications of time are wanting. He may have been a Christian (see No. XLII, introduction). His poetical name Ufnūn is of uncertain meaning (LA xvii. 205), and is said (as usual) to have been given to him from a verse which he composed, which will be found in *Khizānah* iv. 460. The story told by al-Mufaḍḍal regarding the first of the two pieces included in our Collection is that Ufnūn had been warned by a diviner (*kāhin*, the Heb. *kōhēn*) that he would die in a place called Ilāhah. In the course of time Ufnūn made a journey with a party of his tribe to Damascus (or Syria, *ash-Sha'm*), and, after doing their business there, set out to return. In crossing the desert between Damascus and the Euphrates they lost their way, and asked a man whom they met to direct them. 'Go forward', he said, 'and when ye come to such and such a place, the road will be plain to you and ye will see Ilāhah'. Now Ilāhah is the name of a low hill in as-Samāwah, the steppe between Damascus and the Euphrates. When they reached Ilāhah, Ufnūn's companions dismounted and prepared to camp for the night; but Ufnūn refused to get down from his camel, and, still riding her, took her to feed on the bushes about the place. While she was browsing on a bush of *'arfaj* (see No. LXII, note to v. 9), a snake bit her and hung on to her lip. She turned round her head and tried to rub it off on her rider's leg, when it bit him also. Thereupon Ufnūn said to his brother Mu'āwiyah—'Dig for me a grave, for I am a dead man!'. Then he raised his voice and recited these verses:

(1) Alas! nought can I avail—Mu'āwiyah, go thy way!—
nor yet the fond women who follow the rede of the soothsayers.

(2) No profit is there to a man who strives to deceive his soul,
who wails over Fate and cries: 'Ah, would that my lot were thus!'

(3) So tread forward: many the ways by which a man's death may come,
and all thou canst give will not redeem thee a single life.

(4) Yea, no man there is who knows a shield for his soul from Doom,
unless it be God himself that stands as his Lord and Shield.

(5) Ah, sorrow enough, that my kin will journey to-morrow on,
and I shall be left for aye to lie in Ilāhah's ground!

NOTE

(1) 'The soothsayers', *al-ḥawāziya*, plural of *ḥāzin*, identical with the Heb. *ḥōzeh*, 'seer of visions'. (The Lexx. generally give *ḥawāzin* as pl. of the masc. form, which also has the pl. *ḥuzāt*; but in the *Asās* it is said to be pl. of *ḥāziyah*, the fem., and this is confirmed by *Naq.* 373[6].)

LXVI

THE SAME

THIS poem is very insufficiently glossed in our commentary, and we are told nothing of the transaction to which it relates. Some amends for this is found in the *Khizānah*, iv. 455–60, but even there we do not get much light. The situation appears to be that the poet had slain some member or members of another tribe, and had asked his own people to help him in bearing the blood-price. This, in spite of the great number of camels which they possessed (v. 6), they refused to do, and expelled him from the tribe (v. 2).

There seems to be reason for doubt whether the poem is really by Ufnūn or any other poet of Taghlib. The names used in it suggest a more southern origin, for Taghlib was settled in Mesopotamia, and can have had, before Islam, little or nothing to do with as-Sakūn, a tribe of Southern al-Yaman or Ḥaḍramaut (v. 5), or with ʿĀmir b. Ṣaʿṣaʿah (v. 8). The names of powerful rulers mentioned in v. 4 are Yamanite, and the places named in v. 6 in describing the great herds of camels which the poet's tribe possessed, if Ruḥbah is as stated in the territory of Sulaim, and if al-ʿAdan is the same as ʿAdan (generally without the article), the modern Aden, also strongly suggest the south as the locality of the tribe.

(1) Carry my message to Ḥubaib, and drive into the minds of their chiefs, that my heart is estranged from them and full of sadness.

(2) I used, aforetime, to outstrip easily those who raced against them of the Sons of Adam, so long as they did not cast away my halter.

(3) They were foolish in their treatment of me, and I did not control their foolishness, until I withdrew myself down to the pasterns and the hair above the hinder parts of the hoofs.

(4) If I had been of the race of ʿĀd and of Iram, brought up among them, and of Luqmān and [Dhū] Jadan,

(5) They would not have redeemed in place of their brother from a threatening danger a man of as-Sakūn, and they would not have departed in respect of him from the trodden tracks.

(6) I asked my people [to help me]—and their camels had filled full the space between Ruḥbah of the thickets and al-ʿAdan—

(7) What time they offered their camels to the Son of Sawwār—a splendid gift, forsooth, to be thrown away on a folly!

(8) How did they requite [the tribe of] ʿĀmir with evil for their doings, or how are they requiting me with evil in return for good?

(9) Or how profits what a camel that smells a young one, but refuses to yield her milk to it, gives, showing affection with the nose, when there is niggardliness with the milk?

NOTES

(1) Ḥubaib was the name of the sub-tribe in Taghlib to which Ufnūn belonged.

(2) The phrase 'Sons of Adam' for mankind may point to Christianity. The contest figuratively spoken of as a race may be a contest of satire, or boasting against another tribe. The second hemistich means that the poet's tribe rejected and expelled him, casting his reins on his neck, as with a camel that is sent forth to wander in the wilderness. For the phrase and the occasion see *ante*, No. XLI, note to v. 6.

(3) The second hemistich here seems to mean that the poet retained only the slight remains of a connexion with his tribe. The commentary in the *Khizānah* however thinks that the vagabonds (*al-arādhil*, 'base fellows'), to whom the poet on his expulsion from his tribe resorted for comradeship, are intended by the pasterns and the hair over the hoof.

(4) For 'Ād see *ante*, No. IX, note to v. 40. Iram, a name commonly joined with 'Ād, used in the Qur'ān as the name of the capital of that race. Luqmān, a king of 'Ād (No. X, note to v. 36). Dhū Jadan, the name of a legendary king of Ḥimyar, whose fortress was called Jadan, his own name being 'Alas son of al-Ḥārith. 'If,' says the poet, 'I had been of royal race, then my fellow-tribesmen would not have refused to help me, while they helped in place of me another.'

(5) As-Sakūn, the name of a branch of the Yamanite tribe of Kindah: perhaps the person intended is the same as the son of Sawwār, spoken of in v. 7; or he may be a person slain by another of the poet's tribe, for whom the blood-price was paid without objection.

(6) The poet says that his people had abundance of camels with which—in payment of the blood-wits due—he could have been helped. They are described, of course by hyperbole, as filling the space between Aden in the south and 'Ruḥbah of the thickets' in the north; what is intended by this latter name is uncertain: Yāqūt takes it (iii. 753) as the name of a place in the territory of the Banū Sulaim, who lived between Mecca and Medina in the Ḥijāz. Ruḥbah (Yāq. ii. 762) is the name of a number of different places.

(7) The word *qarrabū* suggests the sense of 'offering', *qurbān*; but in the absence of information as to the circumstances we cannot be certain what is meant.

(8) That 'Āmir is the name of a tribe or family appears from the plural pronoun in *bi-fi'lihimu*. The commentators cited in the Khizānah think that the tribe of 'Āmir b. Ṣa'ṣa'ah (No. V, introduction) was meant; but we know nothing about the transaction referred to.

(9) This verse has exercised a multitude of commentators, whose expositions (chiefly of points of grammar) occupy three pages in the *Khizānah*. *'Alūq* is a word used for a she-camel that is made to incline to a young one not her own, and only smells at it with her nose, but will not yield it milk. Here the poet compares to this the action of his tribe, which pays him with empty words, and refuses to do him the favour he asks.

LXVII

MUTAMMIM SON OF NUWAIRAH, OF YARBŪ'

For the poet see *ante*, No. IX. This poem is perhaps the most famous elegy in ancient Arabian verse. The story of the slaying of Mālik by Khālid son of al-Walīd, the great captain of the early conquests of Islam, is a theme on which much has been written,* and, after the fashion of such themes, it has been embroidered with a multitude of details, often very discrepant one from another, and most of which are of a highly doubtful character. Besides the anecdotes invented to heighten the colour and life of the story, others have been deliberately fabricated to save the reputation of Khālid, to whose sword Islam owed so much: one of these is the explanation put forward by Ṭabarī, that the killing of Mālik and his companions was due to a misunderstanding of an Arabic word used by the Commander.† The following are the bare facts. When the Prophet died in the eleventh year of the Hijrah, many of the tribes of Arabia who had announced their conversion in the last two years of his life refused, in whole or part, any longer to render the taxation which, under the names of *ṣadaqah* and *zakāt*, had been imposed by him. This secession, known as the *Riddah* or apostasy, was not everywhere the same in degree: in several tribes there were some of the chiefs who were willing to pay the tribute of camels, while in most the Arabs professed that they continued to observe the religious ordinances of Islam (especially the daily prayers), though unwilling to bear the burden of taxes. Some of them were led astray by adventurers who, inspired by the example of Muḥammad, set up as prophets themselves: such were Ṭulaiḥah among the Asad and Ghaṭafān, the woman Sajāḥ, of Taghlib, among the Tamīm, and Maslamah among the Ḥanīfah. Abū-Bakr's first task, on succeeding to the Caliphate, was to deal with these secessions. In the north his chief instrument was Khālid ibn al-Walīd, the most famous general of Islam. Mālik son of Nuwairah, who had been placed by the Prophet at the head of his section of Tamīm, called Yarbū', appears to have joined in the defection in two ways: first, he plundered a herd of camels which had

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* The tale has been told in French by M. Caussin de Perceval, *Essai*, iii. 366–70; in English in De Slane's translation of Ibn Khallikān's *Biographies*, iii. 648–56; and in German by Prof. Nöldeke, *Beiträge zur Kenntniss d. Poesie d. alten Araber*, 87–97. See also my *Translations*, p. 35. The original sources are Ṭabarī, ser. i, 1908–1928, reproduced with much additional matter in *Aghānī* xiv. 66–72, Abū Riyāsh in the Comm. to the *Ḥamāsah*, 370–72, and the *Kitāb ar-Riddah* of Wathīmah al-Washshā, cited in Ibn Khallikān, *l. c.* Other authorities are secondary, and need not be referred to.

† The story (*Ṭab.*, p. 1925; *Agh.*, p. 67) is that Mālik and his companions having been taken captive, and the night becoming very cold, Khālid ordered that the prisoners should be given warm clothes to cover them: his words were *adfi'ū asrākum*, from the root *df'*. His hearers, however, thought that he said *adfū*, from the root *dfw*, meaning 'Despatch your prisoners', used of finishing off a wounded man. The absurdity of this story is clear from the action of the Caliph 'Umar in demanding the punishment of Khālid from Abū-Bakr, and in himself removing him from his command when he succeeded to the Caliphate.

been gathered at Raḥraḥān, on the outskirts of his territory, representing the levy of taxes on the neighbouring population; and secondly, he adhered to the preaching of Sajāḥ, and actually engaged in hostilities on her behalf with branches of Tamīm which did not accept her claims. Sajāḥ, however, passed on into al-Yamāmah, and Mālik and his companions soon abandoned her cause. Khālid at al-Buzākhah had meanwhile overthrown Ṭulaiḥah and his adherents, and then defeated the confederacy of Hawāzin, and was ready to call Tamīm to account. The various heads of this tribe thought it was time to come to terms with the victorious general of the Caliph. So one by one they sent in their tribute and professed submission. Only Mālik was left, repenting bitterly of his dallying with Sajāḥ. He warned all members of his tribe to disperse to their homes, and remained himself with a few adherents at al-Buṭāḥ, a place in the *Ḥazn* of Yarbū' (*ante*, No. IX, note to v. 6) on the borders of the territory of Asad. Here he is said to have observed, with his followers, the regular times of prayer prescribed by the Prophet. Khālid sent scouts ahead, among whom was Ḍirār son of al-Azwar of Asad, an old enemy of Mālik's, to ascertain how the men of Yarbū' were disposed. There seems to have been some fighting, but Mālik and his few companions were soon made prisoners. They were brought before Khālid, in whose presence Mālik professed himself a Muslim. What happened next is one of the points in regard to which tradition most differs: but it is certain that Khālid ordered Mālik to be executed, and that the son of al-Azwar struck the blow which killed him. Khālid thereupon treated Mālik's wife Lailà as a prisoner of war and made her his concubine, returning with her and some other captives to Medina. There the news of Mālik's death had come before his arrival, and 'Umar was greatly shocked at the cold-blooded murder of a man who professed himself a Muslim, and especially at the action of Khālid in regard to Lailà, and urged Abū-Bakr to treat his officer as a criminal and punish him with death, or at any rate to remove him from his command. But Abū-Bakr, in his difficult position, was unable to dispense with Khālid, and refused, saying, 'I will not sheathe a sword which God hath drawn against the infidels'. He ordered Khālid, however, to give up Lailà and the other captives he had taken, and himself paid the blood-wit for Mālik. Two years later, when Abū-Bakr died and 'Umar became Caliph, one of the latter's first acts was to remove Khālid from his command. He refused, however, to reopen the decision of Abū-Bakr that he should not be treated criminally as the murderer of Mālik, in spite of the urgency with which Mutammim pressed his claim.

Mutammim made a number of elegies upon Mālik, but the poem which follows is the first and most famous of them. It begins with restraint (v. 1): the dead is praised in the set terms which embody the Beduin's ideal of a gallant man, including good-fellowship over the wine (vv. 2–10). Then follows a more poignant strain: Mālik will be missed in all his activities, and surely his loss is a thing to weep for (vv. 11–14). Especially will he be missed when the game of *Maisir* is played, and the poor are feasted with the flesh of slaughtered camels (vv. 15, 16). Then follows the passage in which sorrow finds its most passionate expression: everything which the poet sees around him reminds him of the lost one, and his patience breaks down (vv. 17–22). He watches the clouds, and prays that plentiful rain may fall and keep green Mālik's grave (vv. 23–8).

The next passage (vv. 29–39) may perhaps, for the reasons stated in the note to v. 29, be an accretion to the poem from an elegy of older date, upon the men slain at al-Mushaqqar (see

introduction to No. XXX, *ante*). Then follow verses (40–44) expressing the overwhelming character of the poet's sorrow; and this concludes the elegy properly so-called. The verses which are appended (45–51) set forth the general indignation at the conduct of a fellow-tribesman and enemy of Mālik, al-Muḥill, who left his dead body uncared for.

The poem as a whole is a striking example of the small extent to which acceptance of Islam had modified the ideals of the unconverted Beduin. Yet the pious Caliph 'Umar is said to have had the highest admiration for it.

The rendering imitates the metre (*Ṭawīl*) of the original.

(1) It is not my wont to chant the praises of one who dies,
  or utter the cry of woe beneath pain that Fortune brings:
(2) But, sooth, he whom al-Minhāl enshrouded as dead he lay—
  no glutton at eve was he, a warrior keen of heart!
(3) No niggard, to whose wife bring the women their offerings,
  what time in the winter wind the tent of stiff leather creaks:
(4) A wise man, but one whose wisdom hindered not generous hand:
  a pasture of plenty to which in famine the starvelings flocked.
(5) Thou sawest him, keen as a sword, most eager and quick to give,
  whenas men of dull cold heart spent nothing to stay thy need;
(6) And if on a day thy foes beset thee with stifling press,
  if he was thine aid, thy cause was not that which lost the fight;
(7) And if mid the roystering band thou camest on Mālik there,
  no foul speech or cross-grained word he uttered, nor stirred up strife;
(8) And if on the tribe a raid fell sudden and sharp, 'twas he
  that stood in defence as keen, a glorious chief of men.
(9) Not he to hold back, what time the cavalry wavered and blenched:
  no weakling in fight, none thrust him aside as of no account.
(10) Not blunt were his weapons when the enemy met his steel
  in light-equipped ranks on foot, or clad in full panoply.

(11) Nay, why weep ye not, mine eyes, for Mālik, when howls the wind
  and casts down the wattled screen that shelters the cowering herds:
(12) When drinkers assemble: when the need comes for one to stand
  a champion fit to face the bravest of all our foes:
(13) When seeking for tents at night the guest makes his camel roar:
  when captives have lain in bonds till shrunken and stiff their limbs:
(14) When brings in her need the widow her starveling shag-pate child,
  its head like a bustard's chick with feathers all disarrayed?

(15) When forth from their bag men brought the arrows, and heaped the fire
with faggots, 'twas he that bore the charge when the partners failed;
(16) And so, when the game went on, not he one to stint the meat,
or sit by the offal where the butchers cut up the joints.

(17) Whereso falls my gaze, I see what thrills me, and shatters all
my patience—with Mālik gone, an end of all bonds for me!
(18) I call thee—no answer comes! ah, when did I call before
upon thee for help, and missed the cheer of thy quick reply?
(19) Ay, goodly our twinned life! yet before us the stroke of Doom
has fallen on mighty kings, on Kisrà and Ḥimyar's Lord.
(21) Long fared we like those twain, King Jadhīmah's two boon-fellows,
so close-knit that none could think that parting would ever come:
(20) But now are we sundered, and it seems as though Mālik's hand,
for all the long days of love, had ne'er lain a night in mine!
(22) And if now between us Fate has set up the wall of Death,
at least, when my brother went, he carried with him fair fame!

(23) I say, while the flashes light the cloud-fringe below the black,
and down from the dark mass pours the rain in a scattering flood:
(24) 'May God grant the land where lies the grave of my brother dear
the blessing of showers at dawn, and cover the ground with green,
(25) 'And bring to the Twin Dales' torrent water to fill its stream
shall feed the first sprouting grass, and lift it up lush and strong!
(26) 'May floods stand about the skirts of Shāri', and may the rain
soak well all the mountain-sides of Ḍalfa' and Qaryatān!'
(27) It is not because I love the land that I pray this boon,
but only that rain may quicken the earth where my Darling lies.
(28) —A greeting from me to him, though his body lies far away
and crumbles to dust, while above the waste stretches void and bare.

* * * * * * * *

(29) The Daughter of 'Amrites asks—'What ails thee, thou who but now
wast cheerful and glad of heart, and tossedst thy flowing hair?'
(30) I answered her: 'Long grieving, the burning of loss within—
what wouldst thou?—has left my face dark, stript of all comeliness:
(31) —'The loss of my mother's sons who trod one the other's steps
to death: yet I stoop not after them, nor abase myself.

(36) 'Not I one, when Fortune strikes some new stroke of bitter loss,
to burden my kinsfolk, humbling myself to beg for their help;
(39) 'Nor, if on a day some turn of Fate brings prosperity,
exult I, nor, when it goes, mourn I or lament the change.
(32) 'No! straight do I tread my path and forward press on my way,
though many there be who shrink and cower in face of fight.
(35) 'Yea, though thou canst jest, and I answer lightly, a weight of woe
has stricken me, well might bring the hardest to melt in tears.
(33) 'The change which thou seest was wrought by that which destroyed my kin—
together they fell—Qais, Mālik, 'Amr, on Mushaqqar's Day—
(34) 'And that which destroyed Yazīd, my comrade and boon-fellow—
ah, would that with wealth or kin I could buy back his company!
(37) 'So prithee, in God's name, stay the burthen of thy reproach,
and strip not the half-healed skin to torture again my heart.
(38) 'Enough! I was present there—but nought could I find to do
whereby with my hands to turn from them the assault of Doom.'

* * * * * * * *

(40) If that which I suffer had befallen Mutāli''s mount
or Salmà's far-spreading base, they surely had crumbled down!
(41) And no, not the bitter pain when three foster-camels find
the place where their nurseling, dragged to ground, was devoured by wolves—
(42) They call to the mourner's mind the grief that lies hid within:
one leads with her cry, then all join voices in wailing loud;
(43) The oldest of them stands plaining, trilling her yearning cry:
her grief makes the whole herd weep, and spreads through the couching line—
(44) No greater that than my pain the day that my Mālik died,
and one clear of voice proclaimed our parting for evermore.

* * * * * * * *

(45) Has nought reached your chief men's ears of the doings of al-Muḥill—
a tidings, in sooth, to anger any with heart to feel!—
(46) How evil his joy when death fell sudden on Mālik's head,
how there he stood by, and left uncared-for the thing he saw?
(47) Thou broughtest thy ragged clout and stuffed camel-cushion home,
and couldst not spare them for Mālik's corse, but didst haste away.

(48) One day mayst thou have no joy with that which befalls thyself!
for Death, see, impends o'er all, and most o'er the valiant man.
(49) Mayhap an Event one day shall draw nigh to thee, a Thing
shall leave thee with nose cropped, earless, facing the scorn of men.
(50) Thou toldest us of his death who, had it been thy flesh lay
before him, had given it rest, whole were it or mangled sore.
(51) May Mālik's decease bring no good luck to the back-biters!
Who hated him, safe came home, and left the dead lying there.

NOTES

(2) Al-Minhāl son of 'Iṣmah, of Riyāḥ, a sept of Yarbū', is said to have cast his *ridā'*, the wrapper or sheet covering the upper part of his body, as a shroud over the corpse of Mālik as he lay dead, and then to have seen to his burial. 'At eve', *i. e.*, at supper-time.

(3) 'Niggard': *baram*, a word generally used of a man who refuses through penuriousness to take part in the game of *Maisir*, but here apparently meaning a stingy person generally, since he allows his wife, whom he starves while able to provide for her, to live upon gifts of food from other women. The leather tent shows that a person of consequence is intended. *Ḥass* is the proper word for cold nipping the herbage—here stiffening the leather of the tent.

(4) 'Starveling', *rākibu-l-jadbi*: the word *rākib* does not here seem to mean that the person referred to was mounted—only that he was suffering from famine, just as, in the *v. l.* in the scholion, line 11, *rākibu-l-jahli* means one who gives way to folly.

(6) This verse may possibly refer to a contest of satire rather than of blows: the verb *kaḍhḍha* means to oppress, stifle, fill one with wrath so that one cannot speak.

(10) 'In light-equipped ranks on foot', *ḥāsir*; 'clad in full panoply', *muqanna'*. The former word, generally rendered 'wearing no helmet', is used for lightly-equipped foot-soldiers: see its plural *ḥussar* in No. XLI, *ante*, note to v. 14. *Muqanna'*, on the contrary, means one who wears a mail-coat and a helmet with a coif (*mighfar*) depending over his neck: it is equivalent here to *mudajjaj*, 'heavily-armed'.

(11) The shelter, *kanīf*, of wattled screens raised to protect the camels from the wind, is explained in the note to No. LXII, v. 9. The time intended is the dearth of winter, caused by drought and cold, when camels' milk, the Beduin's staple food, is scarce.

(13) When a guest seeking harbourage for the night approaches an encampment, he is said to make his camel roar, either to discover the way by the answering voices of the beasts there stalled, or to give notice of his coming.

(14) The translation adopts the *v. l.* *rīshuhū* for *ra'suhū*.

(15) The reference is to the gambling with arrows over the joints of a slaughtered camel or camels. When partners were wanted to complete the number (seven) required to make up the game, Mālik was always ready to take upon himself the burden of the additional players required: see explanation of the name *Mutammim* in the introduction to No. IX, *ante*, and note to No. X, v. 15. In the next verse it is said that he did not insist on scrutinizing closely the disposal of the meat of the slaughtered camel or camels, which was given to the guests or the poor.

(17) Literally, 'the memorials [*āyāt*, "signs"] of thee that I see all around make patience impossible, and also that I see that, now thou art gone, all bonds are severed for me'.

(19) Kisrà = Khusrau, Chosroes, the Persian Emperor. 'Ḥimyar's Lord', Tubba': see *ante*, No. IX, note to v. 41.

(20) Literally, 'Then, when the parting came, it seemed that I and Mālik, for all the long time of our converse together, had never been united for one whole night'.

(21) The two boon-fellows, *nadmānai*, of King Jadhīmah are characters in old Arabian folk-lore. Jadhīmah was, it is said, the first ruler of al-Ḥīrah in 'Irāq, somewhere about the time of Ardashīr Bābakān (A. D. 226–41), the founder of the Sāsānian dynasty. One story says that his two boon-fellows were the two stars called *al-Farqadāni*, β and γ of Ursa Minor, which revolve round the Pole, and of which it is proverbially said that they can never be separated: that may be the sense here. The other story is that the two were Mālik and 'Aqīl, brothers, of the Bal-Qain, a tribe belonging to the group of Quḍā'ah, who restored to Jadhīmah his nephew 'Amr who had been carried off by the *Jinn*, and were rewarded by being made the king's boon-companions. He afterwards, according to the tale, put them to death.* The second explanation is that adopted in the scholion. I have transposed vv. 20 and 21, with al-Mubarrad and the *Khizānah*, as this gives the best sense.

(23 ff.) The Arabs liked the neighbourhood of a grave to be kept green, and their laments frequently contain passages like this, invoking rain upon it.

(25) *Al-Wādiyāni*, 'the Two Valleys', may be a proper name, probably of a place in the mountainous region about the skirts of Salmà, the southernmost of the ranges of Ṭayyi'.

(26) Sharī', Ḍalfa', and Qaryatāni, all names of mountains or hills in this region.

(29) 'The daughter of the 'Amrite' may perhaps be Mutammim's wife. Mālik was famous for his abundant and thick hair, and Mutammim was probably like him in this respect. The verses which follow, as far as v. 39, seem to refer to the slain of al-Mushaqqar, and to be a portion of a lament over them which has by some accident been incorporated in this poem: the dead mentioned in it are not one, but many: see vv. 31, 33, 34, 38. For the catastrophe of al-Mushaqqar see *ante*, introduction to No. XXX: it took place some twenty years before the death of Mālik. The verses contemplate (v. 32) conflict and wars to come, as actually happened: whereas after Mālik's death the apostasy of the Beduin tribes ceased, and they were united in the conquering armies of Islam. In this section of the poem I have, for the reasons stated in the note to p. 539, vol. I, adopted the order of Marzūqī's text in preference to that of al-Anbārī's, which stands alone in its dislocations.

(31) 'Trod one the other's steps', *tadā'au*, a finely-descriptive word—literally, 'called one to the other [to follow]'.

(33) In the second hemistich a name, *Jaz'*, has had to be omitted in the English: Qais, Mālik, 'Amr, and Jaz' are all said in the verse to have fallen together at al-Mushaqqar. Yet our scholion says that they were members of the tribe killed at Uwārah, the site of a massacre of the Tamīm perpetrated by King 'Amr b. Hind of al-Ḥīrah, who died (see *ante*, No. XLII, introduction) in A. D. 569, probably long before our Mālik and Mutammim were born! This does not prevent the commentator from saying (line 7) that the Mālik mentioned was the poet's brother. The word *'alma'ā* at the end of this verse has perplexed the grammarians, as will be seen from the scholion and the notes at the foot of the page: I have taken it as explained by Abū 'Amr b. al-'Alā, al-Kisā'ī, and Khālid b. Kulthūm.

(34) Yazīd is said to have been the poet's cousin, *ibnu 'amm*: apparently he fell on some other occasion.

(35) The words 'and I answer lightly' are an addition to the text, but are demanded by the *reciprocal* sense of the verb *hāzaltinī*, implying that the woman jested with him, and he with her. My rendering adopts as preferable the *v. l. al-jalīda* for *al-ḥazīna*.

(37) 'Prithee, in God's name' is intended to render the adjuration *qa'īdaki*: the *Qa'īd*, 'sitter-by', 'watcher', 'keeper', is explained in the Lexx. (see Lane, *s. v.*) as meaning God.

(38) The commentary explains that the poet says that he was present at Mālik's death, but could

* For this story see *Aghānī* xiv. 72–3.

not oppose the Amīr, Khālid b. al-Walīd, by whose order he was slain. It is however quite evident that this verse, with its plural pronoun *'anhum*, refers to the slain men mentioned in vv. 33 and 34, who fell at al-Mushaqqar; it is also pretty certain that Mutammim was not present at Mālik's killing: in v. 50 he speaks of the news of the bloody deed being brought to the encampment where he was by al-Muḥill; and in v. 2 al-Minhāl is said to have shrouded Mālik's corpse with his mantle, which Mutammim himself would surely have done had he been present. V. 44 also implies his absence from the scene.

(40) Mutāli' is the name of a mountain in al-Baḥrain or al-Aḥsā (*ante*, note to No. LV, v. 19). For Salmà see above, note to v. 25.

(41–3) A very characteristic picture drawn from nomad life: when a camel-calf has lost its mother, it is made over to the charge of two or three old she-camels, whose milk has become scanty, to suckle. The fostering of the calf produces strong affection between them and their nurseling, and their grief at its loss is often used as a comparison for human emotion: see for instance the *Mu'all.* of 'Amr b. Kulthūm, v. 17, and Duraid b. aṣ-Ṣimmah in the *Ḥamāsah*, 379[5]. In v. 43 the word *bark* is said in the commentary to mean a thousand camels, but probably it means only the whole company of couching beasts belonging to the encampment, whatever their number: so in Ṭarafah, *Mu'all.*, 87.

(44) For *baṣīrun* in our text ('clear of sight') my rendering adopts the *v. l. samī'un*, 'one who makes his voice heard'.

(45) This al-Muḥill, represented in the poem as a fellow-tribesman and enemy of Mālik, who was present at his execution, but did not, like al-Minhāl (v. 2), cover his dead body decently with his *ridā*, belonged to a house in Yarbū' called the Banū Tha'labah, and is said to have been the ancestor of a family who were celebrated for treating hydrophobia produced by dog-bite (*kalab*).

(47) The passage from this verse to v. 50 is addressed to al-Muḥill. The contemptuous term *hidm*, 'rag, clout', is applied to the wrapper which al-Muḥill wore and did not use, like al-Minhāl, to veil Mālik's body. *Sawīyah* is a cloth stuffed with grass which is put in a ring round the camel's hump to prevent galling by the saddle-frame: it is also called *ḥawīyah*. Perhaps the poet implies that this should have been used as a pillow to lay out Mālik's body for burial. Bodies were buried in the grave with a pillow beneath their heads: see 'Abīd, *Dīw.* xxiv. 17: 'Āmir, *Dīw.* xxix. 5.

(48) 'The valiant man', *man tashajja'ā*, used sarcastically—'one who gives himself out for valiant'.

(49) *Ajda'* means either 'with nose cut off', or 'with the ears cropped': the rendering takes a liberty with the text in inserting both meanings.

(50) In the first hemistich the emphasis (both for sense and metre) is on 'his' and 'thy'. The *v. l. tarakta*, 'thou didst leave', for *na'aita*, 'thou didst announce the death of', is good.

LXVIII

MUTAMMIM

A PORTION of another elegy by Mutammim upon Mālik: see the introduction to the piece next preceding.

(1) I lay awake, while those free from care slept; and there stirred up with the coming-on of night a painful grief in my heart;

(2) And the thought of Mālik wakened again my sorrow, and I slept not but with a disturbed heart.

(3) Time after time, when I restrained my tears, they refused to be held back, but gushed forth, tears upon tears,

(4) Like the overflowing of a great water-bag between the side-pieces that confine the pulley, the water of which irrigates the small channels, and the crops [drink it in]—

(5) A water-bag with patches [over the loops] lately sewn on, with its leather full of holes, kept off from the side of the well-shaft by a protuberance in the barrel of the shallow well—

(6) At the remembrance of a loved one which holds me when a good portion of the night is gone, and already is near the coming-forth of the late-rising stars.

(7) When mine eyes are dried of their tears, memory of him is revived in me by the doves that call to one another, alighting on the branches over my head:

(8) They call on their youngling lost, and I am plunged into grief for Mālik, and in my breast is a heart cloven with anguish at the thought of him:

(9) It seems as though I had never sat by his side, never seen him by me of a night, never found him there when the morning dawned!

(10) A man he who never lived a day under reproach, and never ceased to have about him encampments of those who sought his bounty;

(11) A following he always had, for men knew that to those who drew nigh to him he was like the showers of summer and spring

(12) When the milch-camels of the tribe come home at night famine-stricken, driven in by a north-wind that wrinkles the faces and blackens the skin.

(13) When one who had on him the burden of guilt made for the tent of Mālik, there stood surety for him a protector high-nosed, a stout defender.

(14) By my life! goodly was the man when a guest arrived in the late darkness, when there had sped of the longest winter's night something less than a half,

(15) Ready to give freely all that he had in his possession, no niggard, what time hunger bared to day the white-skinned women that thrill men's hearts with their beauty,

(16) What time the Sun in the heaven, in the droughty air, looked like a yellow [disc] with streaks of saffron drawn across it.

NOTES

(4) It is remarkable what discrepancies there are among commentators as to the names of the various parts of the well-gear. Here *qāmah* is variously explained as meaning (1) the pulley round which the well-rope works, and (2) the cross-piece of wood on which the pulley is supported, with two pieces of wood at right angles to it to keep the pulley in its place, called the *aqrun* or 'horns'. Later, in No. XCVI, v. 5, we shall find still more confusion in the explanations. Similarly, the word *aqrun*, 'horns', is explained both (1) as above, the side-pieces confining the pulley, and (2) as the pillars of masonry on either side of the well supporting the wooden cross-piece to which is fixed the pulley.

(5) The patches have been lately sewn on to the water-bag, and have not yet had time to swell, so that the holes made for the stitches may close up. The idea conveyed by making the shaft of the well crooked appears to be that the protuberance in its barrel serves to keep the water-bag out in the midst of it, away from the sides, so that the water may drip freely, instead of running back down the well-side without making any noise.

(6) 'The late-rising stars', *tāli-n-nujūm*, is also explained as meaning 'the follower of the stars', *i.e.*, either the Sun or the morning star; but this is inconsistent with the word *had'* in the first hemistich, which implies that only the first third of the night had passed. My rendering agrees with *Naq.* 992[11], and Mbd, *Kām.* 382[11].

(8) Our commentary interprets *hadīl* as the male dove; but the verse in 'Abīd, *Dīw.* xix. 6, seems to show clearly that it should be taken to mean the young bird, as yet scarcely fledged.

(9) *Cf.* No. LXVII, v. 20.

(12) *Safū'*, as an epithet of the north-wind, may be taken either as meaning 'blackening the faces by its nipping cold', or as referring to the sharp slap or buffet with which the gusts of the wind strike upon the face.

(13) Abū 'Ikrimah, Marzūqī, and the Krenkow MS. all end the poem with this verse, and read *idhā ma-ḍ-ḍaifu ḥalla bi-Mālikin*, 'when the guest alights at Mālik's tent'. I have preferred the *v. l.* *idha-l-jānī ta'ammada Mālikan*, (1) because the following verses sufficiently deal with the ordinary guest, and (2) because the words *taḍammanahū* and *manī'* in the second hemistich imply that a special kind of protection is required: the arrival had upon him some guilt for which Mālik had to stand surety, and was in danger of some vengeance against which he had to defend him. The word *ashamm*, 'high-nosed', is used also in a metaphorical sense: 'disdainful of mean things', 'high-minded'.

(14) There are a great many words (see the scholion) for portions of a night. *Hazī'* is said to mean somewhat less than a half. The *layāli-t-timām* are explained in the scholion as the thirteen nights before and the thirteen after Christmas Day (*al-Mīlād*), being the longest in the year: but the Lexx. disagree considerably with this: see Lane, *s. v.*

(15) *Raḥl* here seems to have the sense of 'abode, habitation', rather than 'saddle or saddle-bags'. *Ḥūr* may be, as I have taken it, pl. of *ḥaurā* in the sense of white-skinned, or of the same

word in the sense of having intensely black eyes, like those of gazelles and antelopes. I have preferred the former, because the protected and veiled woman of high descent, whose exposure to the daylight is caused by famine, may be supposed to be fair of skin (see V.'s commentary cited in the note).

(16) *Ḥuṣṣ*, to the colour of which the disc of the Sun, seen through the haze of dust and heat, is compared, is said to be the same as the dye called *wars*, which, according to Watt, *Dict. of the Economic Products of India*, iii. 400 ff., is the produce of a shrub growing in the Yaman and the opposite region of Africa belonging to the *Flemingias*, probably *F. rhodocarpa*, or *F. congesta*: the pods are covered with a resinous powder which yields a yellow or reddish dye. (*Wars* has often before been referred to *Mallotus philippinensis* [formerly *Rottlera tinctoria*], yielding the *kamēlā* or *kamīlā* dye of India: so in *Encycl. Britann.*, 11th edn., *s. v. Kamala*; but the Kew investigations cited by Sir G. Watt seem to put the matter beyond dispute.) The word *ḥuṣṣ* occurs in v. 2 of the *Mu'all.* of 'Amr b. Kulthūm, for the colour of wine mingled with water.

LXIX

A WOMAN OF HANIFAH

THE poetess bewails Yazīd son of 'Abdallāh son of 'Amr, chief of the Banū Ḥanīfah. This may possibly be the Yazīd son of 'Amr, belonging to the family of the Banū Qurrān, who took prisoner 'Amr b. Kulthūm as related in *Aghānī* ix. 172–3, and was praised by him in a poem for his chivalrous treatment of him. I have not been able to ascertain when he died. The piece occurs in the small collection of elegies attributed by Tha'lab to Ibn al-A'rābī, printed by Dr. Wright in his *Opuscula Arabica*, 1859.

The function of composing dirges on the dead was in ancient Arabia very largely exercised by women, and some of the finest elegies are of their composition. Indeed it may be said that the great bulk of the poems composed by women consists of lamentations for the dead. The official mourners at funerals were always women.

(1) Ah, dead is the Son of Qurrān, the praised of men, the man of mighty deeds, the father of 'Amr, Yazīd!

(2) Ah, dead is a man—many men die and none misses them, but woefully missed is he!

(3) Ah, dead is a man whose camels were ever tethered before his tent in all circumstances, a free spender, a helpful friend!

(4) Ah, dead is a man by reason of whose death [women like] wild kine, in the skirts of 'Unaizah, are awake through sorrow!

(5) They heard of his decease, and they spent the day in mourning, standing opposite one another, and perfumes were no longer lawful to them.

NOTES

(3) The implication in the words *ḥabbāsu mālin*, 'a great tyer-up of camels', is that the dead man kept his camels always tethered at hand, in readiness to slaughter them to entertain a guest, to pay them out in aid of a blood-wit, or to be saddled and used to ride forth on an expedition.

(4) For the use of the word for wild kine (*Oryx beatrix*) in the sense of women, without any particle of comparison, *cf. ante*, No. XLVI, v. 4. For 'Unaizah see No. XXXVI, note to v. 17. *Hujūd* is one of those words which have contrary significations, for it means both awake and asleep—here evidently the former.

(5) See the note at foot of page 551 in the original. I have, as there suggested, taken *'ūd* as meaning perfume of aloes-wood. This (which of course has nothing to do with the medicinal aloes, the juice of *Aloe socotrina* or other species) is a sweet-scented wood imported from India, the tree being *Aquilaria agallocha*, a native of the moist forests of trans-Gangetic India: the wood is used for fumigating, being burned in a censer, *mibkharah*.

LXX

BISHR SON OF 'AMR, OF QAIS B. THA'LABAH, OF BAKR

THE poet belonged to the illustrious house of Sa'd b. Mālik, the family of the two men who bore the name of Muraqqish, and of the poets 'Amr b. Qamī'ah and Ṭarafah. Maimūn al-A'shà, the greatest of the poets who were contemporaries of Muḥammad, was also his kinsman: see the genealogical tree in the introduction to No. XLV, *ante*. Very little regarding him is to be gathered from the usual sources. In *Aghānī* viii. 79, it is said that he was a contemporary of an-Nu'mān Abū Qābūs, the last Lakhmite king of al-Ḥīrah, from whom he fled to al-Yamāmah, the headquarters of his tribe, with two singing-girls, Khulaidah and Hurairah, the latter of whom is the woman celebrated by al-A'shà in his *Mu'allaqah*. Reference is made in the commentary to the *Ḥamāsah* (p. 67) to his death at the hands of a man of Asad at a place in the territory of that tribe called Qulāb (Yāqūt iv. 155). He therefore belonged to the latter part of the sixth century A.D., and may have lived into the seventh; but he was certainly a poet of the Ignorance.

The fragment before us is not easy to interpret. We have little material illustrating the relations between Bakr (to which the tribe of Qais b. Tha'labah belonged) and Taghlib after the death of 'Amr b. Hind (*ante*, No. XLII, note to v. 26). The notice of 'Amr b. Kulthūm in the *Aghānī*, however, mentions (ix. 183) a raid by him on the tribe of Qais b. Tha'labah, when he took some booty and prisoners. The raid ended in an attack on the Banū Ḥanīfah, in which the men of Taghlib were worsted, 'Amr himself taken prisoner, and the captives and spoil recovered, by Yazīd son of 'Amr, chief of Ḥanīfah. If this is the Yazīd whose death is the subject of No. LXIX, and if the present poem relates to the attack of 'Amr b. Kulthūm upon the tribe of Qais b. Tha'labah, and was composed either before or after Yazīd's victory, that would explain the association of ideas which led al-Mufaḍḍal to cite Bishr's poem here.

For the probable meaning of the various parts of the poem see the notes below.

(1) Say to the Son of Kulthūm, the stalwart in defence of his own—'Greet joyfully a War that shall choke the [experienced] old man with his spittle!'

(2) And [the like] to his two companions: may their morning not be pleasant, when War bares her long fangs for all men to see!

(3) He sends not forth his caravan except after certain proof of the way to glorious deeds: and some folk are scattered hither and thither!

(4) Nay, but seest thou ladies camel-borne, led along in a string, one following another, with some lagging behind, and a driver not outstripped by any?

(5) They take a side way [between mountains] from the main road, with evenly-coloured [coverings to their litters], [ruddy] like the upper sides of ripening clusters of dates, smooth.

[(6) They are disobedient therein to Ma'add, and fortify themselves therein, since faith has become a faith not to be depended on.]

NOTES

(1) 'The stalwart in defence of his own', *as-sā'ī bi-dhimmatihī*: literally, 'the one who exerts himself on behalf of that which it is his duty to defend': the title is apparently given by way of sarcasm. 'Greet joyfully, &c.' This sentence also must be understood as sarcastic. 'To choke a man with his spittle' (as in the last stages of dying) is a common phrase for putting him in extreme straits. If the old and experienced, then how much more the young and unskilful!

(2) We are not told who the two companions were. The usual greeting in ancient Arabia was *'im ṣabāḥan!* 'May thy morning be pleasant!' The morning was the time of attack, the raiding party marching through the night and falling on its foes at dawn (*ante*, No. XXII, 4). War is always feminine in Arabic; for the baring of her fangs, *cf. Ḥamāsah*, i. 3, and *post*, No. LXXIV, v. 9 *b*.

(3) Marzūqī suggests that this verse contains a sneer at the caution and deliberation of 'Amr b. Kulthūm, and that by his 'caravan', *'īr*, is meant his army, *jaish*: but the verse is very obscure. Marzūqī and Bm take *al-mafāriq* as the name of a place, which however does not occur in the geographical dictionaries.

(4) If it be the case that the 'caravan' of v. 3 means the army of the enemy, then possibly in the mention of the ladies in the litters, *ḍhu'un*, we may have a continuation of the sneer, the poet affecting to look upon the warriors as veiled women travelling in camel-litters, not over-eager to meet the foe, and therefore loitering on the way, with a driver, *ḥādin* (meaning the captain), not outstripped by any of the line.

(5) This verse is altogether baffling, and the translation offered merely sets forth what the commentary says. Yāqūt (iv. 576) takes *mu'ḍham* ('main road') to be the proper name of a place, but he does not say where it is. The only point in favour of this is that it has not the article, which one would expect if it were a general noun. The exact sense of *bi-mus-hilatin* is quite uncertain, and it is also uncertain whether we should read *zuḥlūqi* or *zuḥlūqu*. The commentary thinks that what is meant is the coloured cloths spread over the women's litters, compared to the reddening dates in the ripening clusters (*busr*, dates full-grown, but only just beginning to get yellow and red). If this is so, and if I am right in the interpretation I put above on v. 4, v. 5 would be a continuation of the same idea, making the women (= the warriors) turn aside out of the way, instead of continuing straight on to meet the foe. The pronoun in *li-zahwi-hi* seems to refer to *fajj*, 'the side-track', and *zahw* must mean 'colour, brightness'. The construction with *zuḥlūqu* in the nom. seems to be preferable, in spite of the bad rhyme.

(6) This verse is contained in all the texts except the Cairo (al-Anbārī) MS. If the interpretation above given of the two preceding verses is accepted, we may suppose that the women (*i. e.*, the

warriors) are in this verse drawn as refractory and mutinous, refusing to advance to the attack. Thus v. 3 depicts 'Amr's army as a caravan, an unwarlike body: v. 4 suggests that the warriors may be compared to women in litters, showing no eagerness to advance; v. 5 suggests that they are ready, in order to escape from facing the enemy, to take a side road to avoid them; and v. 6, that they flatly refuse to obey when ordered to attack. But the whole piece is very enigmatical, and evidently puzzled the commentators as much as it does us. In v. 6 'therein', *fîhâ*, apparently refers to the litters. *Dîn*, 'faith', is a word with many meanings, at least three separate sources having been conflated in the root: here the sense may be 'obedience, faithful service, discipline'.

LXXI

THE SAME

THIS poem appears to be in praise of the Banū Khafājah, a noble family belonging to the tribe of 'Uqail, a branch of 'Āmir b. Ṣa'ṣa'ah, whose pasture-lands were adjacent to those of Qais b. Tha'labah, the poet's tribe, in the southern Yamāmah. According to Marzūqī, al-Aṣma'ī ascribed the piece to Ḥujr son of Khālid al-Marthadī, probably another member of the family of Bishr b. 'Amr b. Marthad, and a poet otherwise unknown to us.

(1) Carry this message to thy home, to Wā'il father of Khulaid—'Verily I have seen to-day a sight that made me marvel—

(2) 'How that the Son of Ja'dah has driven [his camels] far away to al-Buwain, while the Sons of Khafājah are busy following the tracks of a fox.

(3) 'And in sooth I see a tribe there other than them, belonging to the folk that inhabit al-Amīl, the rich in herbage.

[(2 *a*) 'And I felt disgust at what I saw, and it revolted me; and I had been angry, if I had seen any advantage in anger.']

* * * * * * * * * *

(4) I humbled not myself through fear among them, and when they drank, I was invited to drink with them;

(5) And when they played at their appointed times for play, I did not withdraw myself to pass the night apart, but played with them.

(6) And all night long a skilled songstress sang antiphonally with another like her, young and fair, brought up in luxury, and struck the resounding lute,

(7) Among brothers who join together generous heart and hand, who break up their possessions [to give them away] when the bite of Winter nips men sorely.

(8) Thou seest the best of their raiment full of holes: but their Mashrafite swords they dress up in gold brocade.

(9) 'Amr son of Marthad is the noble in all his doings: and his sons—he was the generous, and he begat generous seed.

NOTES

(1) According to Marzūqī, Wā'il, father of Khulaid, was son of Shuraḥbīl the poet's brother.

(2) The thing that made the poet marvel was, according to the same commentator, the wantonness of Fortune in bringing a noble stock to ruin and an unworthy one to prosperity. The two tribes mentioned here, the Banū Ja'dah and the Banū Khafājah, are both sub-divisions of the great group of 'Āmir b. Ṣa'ṣa'ah, of the line of Ka'b son of Rabī'ah: Ja'dah was son of Ka'b and a small tribe, while Khafājah belonged to the larger stock of 'Uqail son of Ka'b, and is always spoken of as a noble race (*ante*, No. XXXV, note to v. 5). These sub-divisions of 'Āmir b. Ṣa'ṣa'ah were neighbours, in al-Yamāmah, of the tribe of Qais b. Tha'labah of which the poet was a member. Al-Buwain, to which place Ja'dah is said to have driven away its camels in search of pasture, is a water in the territory of Qushair, another 'Āmirite stock, brother of 'Uqail. Khafājah are said to be engaged in hunting foxes, to eat in time of severe famine, indicating that they are reduced to absolute destitution.

(3) Who the other tribe, the people who dwell in al-Amīl, are is not told. Amīl is said to be a long mountain of sand, which is hardly consistent with its being rich in herbage, *mu'shib*.

(2 *a*) This verse seems to come in best after v. 3, though the texts that have it make it follow v. 2.

(4) This verse and the four following, describing a courteous and magnanimous people—not apparently the tribe of the poet himself, can hardly be consecutive with v. 3, if the commentary of Marzūqī * is right in thinking that that verse refers to the upstarts who took the place of the noble and generous stock that was ruined—probably the Khafājah. We must, I think, suppose a *lacuna*, and treat these verses as relating to the Khafājah themselves.

(8) 'Mashrafite swords': see *ante*, No. XII, note to v. 10.

(9) 'Amr son of Marthad was the name of the poet's father; this verse is therefore one of self-praise.

It is followed in other recensions (text, p. 555, note [r]) by five more verses, which appear to continue the picture of the gallant and generous people described in vv. 4–8, and should therefore come before v. 9 and not after it. It is however possible that the poet is celebrating the praise of his own house. The following is their substance:—

(8 *a*) And thou seest them with the sweat covering their skins: full of mocking jocular talk, they are plied with far-sought tawny wine.

(8 *b*) Their open-handedness and the multitude of their herds overcome the distresses of evil fortune, and cause it to pass away.

(8 *c*) Thou seest him who seeks a gift at their hands with his wants fully supplied—he even expects to receive a beast to ride—

(8 *d*) A beautiful white she-camel, or a male full-grown, or a horse in the prime of strength, long-bodied, trained to slenderness like a staff,

(8 *e*) Or a mare of full age, slim like a lance, bounding along in her gallop, wide in the mouth, that hunts to his death the wild ass with a white patch on his back, proud of his flying speed.

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* P. 553 of text, note [d].

(8 *a*) The sweat, *ar-rafīḍ*, is a metaphor for generosity: a liberal man is said to exude his bounty from his skin: hence the expression 'moist-handed', *nadi-l-kaffaini*, for a free giver.

(8 *d*, 8 *e*) For the comparison of a horse, trained down to leanness, to a lance or staff see *ante*, No. VII, note to v. 6, &c. The word *shauhā*, applied to the mare in v. 8 *e* and rendered 'wide in the mouth', is one of which the exact meaning is uncertain: see Lane *s. v.*, where many widely divergent significations are given for it. It sometimes and most often means 'ugly', and Prof. Nöldeke thinks (*Neue Beiträge* [1910], p. 91) that it is used (in the opposite sense) by way of defeating the evil eye. *Aḥqab*, said of a wild-ass, is explained by Marzūqī as above: the Lexx. generally interpret it as 'white-bellied'.

LXXII

'ABD AL-MASĪḤ SON OF 'ASALAH, A MAN OF MURRAH, OF DHUHL SON OF SHAIBĀN, OF BAKR

The poet, whose name shows him to have been a Christian, belonged to the powerful branch of Bakr b. Wā'il called Shaibān, which was strong in Mesopotamia. Murrah b. Hammām was the name of his family. We have no information as to his date or history.

The poem describes a drinking-scene, in which a man of the tribe of an-Namir b. Qāsiṭ (a brother-tribe of Bakr b. Wā'il, and long settled in Mesopotamia) named Ka'b, overcome by wine, behaves in a foolish manner.

(1) O Ka'b! would that thou wouldst restrain thyself to good wine-fellowship, and cease to give offence to thy company,

(2) And be content to listen to the singing-girl who delights us on a cloudy day, so that we go home to rest [well pleased,] as Persian kings are lulled to sleep!

(3) Then wouldst thou be sober [, not drunken as thou art now]. But the man of Namir thinks her [nothing short of] the uncle of *Spica Virginis*, or the aunt of the Pleiades.

(4) Hold back Ka'b, now that she has given him a buffet on the forehead with a plump wrist!

(5) On his brow are streaks of blood, caked and dry, as the fingers of him that gathers grapes are dyed purple.

(6) Nay, the wine is not thy brother: sometimes it betrays him that trusts too much to his self-command,

(7) And tempts him with foolish counsel, what time the gust of its intoxication rises to the brain.

(8) I am a man of the house of Murrah: if I wound you [with my satire], ye will not be able to stanch the wound.

NOTES

(2) I have followed the commentary (line 10) in giving the usual translation of *mudjinah*, 'a girl singing on a cloudy day (*yaum ad-dajni*)'; but its occurrence here, after that of *dājinah*, its equivalent, in v. 6 of the next preceding piece, leads me now to think that we should almost certainly render it, as suggested in the foot-note to p. 89, *ante*, 'well-trained'. As there pointed out, this is undoubtedly the meaning of *dājinah* in Labīd's *Mu'allaqah*; it is the only suitable meaning for *dājinah* in No. LXXI, v. 6; and it seems certain that in this piece *mudjinah* must, in view of the context, have the same meaning as *dājinah*. The latter part of the verse refers to the custom of the Persian kings and nobles to be lulled to sleep by soft music. Al-Aṣma'ī is the authority for this statement, which agrees with what is said of King Darius in Daniel vi. 18 (according to one explanation of that passage). Another reading of the verse substitutes *tanā'uma*, with *hamzah*, for *tanāwuma*, with *wāw*, and renders 'the crowing of the cocks': *i.e.*, 'we do not go home till cock-crow'. This seems improbable: *a'jam* (pl. *'ujm*) may mean an animal that has no articulate voice, but examples of its use for the domestic cock are wanting.

(3) The whimsical phrase of the second hemistich refers to the singing-girl. The drunken Ka'b is lost in admiration for her, and is pictured as using these terms of endearment: as we see from the next verse, she receives his advances with a cuff, when her bracelet wounds his forehead.

(6) 'The wine is not thy brother', *al-khamru laisat min akhīka*: Prof. Bevan suggests that the last two words mean 'one of thy brethren', and refers to the examples of the regular plural of *akh*, brother, *akhūna*, in LA xviii. 21, foot; this seems very probable.

(7) The translation adopts the reading *tuzayyinu* for the *tubayyinu* of the text, as better vouched for: 'Wine adorns, and makes to seem desirable, foolish counsel'.

(8) This verse appears to convey a threat against the use of reprisals by Ka'b and his friends. If they venture to retaliate with injurious verses, the poet is ready to compose against them a satire which will be carried about everywhere, and never cease to be quoted in mockery of them.

LXXIII

THE SAME

This short fragment describes a hunting scene, in which the poet, mounted on a tall steed (his 'comrade' of v. 2), visits a meadow rich in lush flowering plants, and rides down the wild creatures pasturing therein.

(1) Often into a far distant meadow, where the many-coloured bloom tops the quick-growing greenery, and in its glistening dewy brightness the boot profits not the [wearer, who is as good as] bare-footed,

(2) Have I plunged at early dawn with a comrade like a wolf, who rears himself on high, whose breast [from the pollen of the flowers] is like a perfume-pounder of mother-of-pearl.

(3) So early did I visit it that its sparrows had not yet begun to twitter—my companion striving to conceal himself: but others may be hidden—not he!

(4) But it helps not the wildings that they have warning of his coming: he is as it were suspended over them with a grapnel [to clutch them].

(5) When I endeavour to restrain him, he pushes on, making for them, like the pushing-on of a torrent over the papyrus-stems standing in the way of the flood.

NOTES

(1) For the reason why the hunting-ground is described as distant see *ante*, No. VI, note to v. 3.

(2) The commentary prefers to assume that the horse is a bay, *kumait*, and that the colour on its breast is the redness of its hair and fell. It seems to me necessary, however, to take the colour as variegated, this being demanded by the iridescent surface of mother-of-pearl, and as such it can only be derived from the pollen of the many-coloured flowering shrubs and herbs (*tahwīl* of v. 1).

(4) The grapnel, *khuṭṭāf*, is a hook from which the water-drawing apparatus at the head of a well is hung. The word is also applied to the side or cheek pieces which are pierced by the pin on which the pulley turns. Another use is for the talons of a bird of prey.

(5) For papyrus (*bardīy*) in Arabian waters see *ante*, No. XVII, note to v. 11.

LXXIV

THA'LABAH B. 'AMR

For the poet see No. LXI, *ante*. This fragment is a vigorous piece of verse, with some striking phrases and points of interest. One that is noticeable is that in the description of the author's mare and arms in vv. 4 to 9, each subject is indicated only by an epithet, the thing itself being never mentioned by name. The verses, 10–11, describing the inevitableness of Death have been attributed to other poets, and imitated by many; but there seems to be no good reason to refuse them to our author.

(1) To whom belong the traces of dwellings like sheets of vellum covered with writing—long deserted, where al-Kathīb and Wāḥif lie empty of their folk,

(2) And [the flowers and greenery] which successive showers have brought forth therein glow like streaks of bright colour, painted with pigments, playing on a surface

(3) Over which a scribe has bent himself, working with his ink-pot in his hand, sometimes moving his fingers straight forward and sometimes moving them back?

* * * * * * * * * *

(4) And many the [mare], wide of mouth and nostrils, whose forelegs have never been fired, nor has she ever been put to mean work, or spent the summer with a slave, being galloped about on his errands—

(5) She gives thee without touch of the whip the utmost of her speed, and flies like a gazelle which the hunter's arrows have missed—

(6) Have I had in hand, when the sore-beset cried for help—while another was borne about in the tribe by an ash-grey worn-out old camel ambling along, [and could give no useful aid]—

(7) Clad in a bright [mail-coat], like the surface stirred by the wind of a pool swelled by heavy showers of the summer that pare down the hills,

(8) With a [spear] smooth and regular in its length, which satisfies thee when thou testest it, and pierces straight through that which it is aimed at, and is not bent back,

(9) And a yellow [bow] of *nab'*-wood—these are the arms I have ready—with a gleaming [blade] that cuts through all it smites, and cleaves a man down to his trunk—

[(9 *a*) The preparation for war of a man who is not soft in his strands, nor one that turns away from that which God has ordained;

(9 *b*) Therewith do I face the battle renewed again and again, when War bares her hindmost teeth, and red are her hands and feet,

(9 *c*) As a man fights who knows right well that he shall not escape Death, nor will Death turn aside from him.]

(10) Yea, though I were in the Castle of Ghumdān, with its gate guarded by Abyssinian infantry and a black serpent, tame to my will,

(11) Even then, wheresoever I might be, my destined death would reach me, a guide tracking out my footsteps and ambling along with my doom.

(12) Shall I face dangers with a faint heart from excess of wariness? In what land are there not pitfalls unnumbered of death?

NOTES

(1) Al-Kathīb is said to be a village in al-Baḥrain, the country of the poet's tribe, 'Abd al-Qais.

(3) This interesting picture of a scribe engaged on an illuminated MS. shows that the poet, like his fellows, was familiar with the methods of writing and with books: at the same time he was probably himself unable to read or write (*ante*, No. XVI, note to v. 56), and the details he mentions seem to show that the art of writing had a curiosity for him as an outsider rather than as one who practised it. The second hemistich might be rendered alternatively 'sometimes writing in straight lines, and sometimes in lines not straight'. *Cf.* what is said in the note to v. 1 of No. XLI.

After v. 3 two of the recensions have an additional verse:—

> 'He gazed fixedly at his work so long as he was engaged upon it: then he would raise his eyes from the scroll and look at it askance.'

See note [u] at foot of p. 561 of the text: this version involves a conjectural emendation. The picture is good and life-like.

(4) Here again we have the word *shauhā* used of a beautiful mare: see *ante*, No. LXXI, note to v. 8 *e*. As her forelegs would have been fired for disease, the verse asserts that she has never had any such defect.

(5) 'The utmost of her speed', *mil'a 'inānihā*, lit. 'the fullness of her reins': when she is given the reins, she darts forward at the height of her speed.

(6) 'I have had in hand', *balīltu bihā*, lit. 'I have laid hold of her', *ḍhafirtu bihā*. Ash-grey camels, *wurq*, pl. of *auraq*, are said to be the worst of all.

(9) For *nab'*-wood, of which the best bows are made, see *ante*, No. XVI, note to v. 47. The tree is also called *shauhaṭ*.

(9 *a*–9 *c*) Though this passage, contained in three of our recensions, is omitted in our text, it is evidently necessary as an introduction to v. 10, which would otherwise be preceded by a *lacuna*.

(9 *b*) 'Renewed again and again', *'awān*, a word used of a woman or a beast that, after the first birth of offspring, goes on bearing: it is very frequently said of a long-continued and obstinately-contested war. The word *ṭawā'if* for the extremities, the hands and feet, is rare and deserves notice.

(10) The Castle of Ghumdān in the Yaman is one of those strong places which made a great impression on the dwellers in tents of hair-cloth: see *ante*, note to No. IX, v. 41. The Abyssinian guards imply that the Yaman at the date of our poet had not yet been recovered by the Ḥimyarites under Saif b. Dhī Yazan and the Persian general Wahriz. We have no exact information as to the date of this event, which probably occurred some time between A. D. 570 and 579 (the latter the year of the death of Khusrau Anōsharvān who despatched the expedition). For 'a tame black serpent', *aswadu ālifu*, there is a variant *aghḍafu ālifu*, 'a tame (mastiff) with hanging ears'.

(11) Prof. Geyer, in rendering these verses in his edition of Aus b. Ḥajar (see note [h] on p. 563 of text), takes *qā'if* in the sense of a hound that follows the tracks of a man by scent. But the use of the verb *qāfa* is different: it applies to the art of the tracker by knowledge of the character of the footprints of the person followed up. This is to be inferred from the other sense in which the verb is used, to determine paternity by an examination of a child's feet compared with those of his putative father. I am not aware of a case of tracking by scent with the aid of dogs in old Arabian literature. Here the guide, *hādin*, is drawn as riding an ambling camel, so that he can keep his eyes fixed on the footprints he is following.

(12) 'With a faint heart'; so I take *sādiran*, which is said properly to mean 'dazzled, distracted, confused': the word is also used for an old and weak camel.

LXXV

ABŪ QAIS SON OF AL-ASLAT, OF THE AUS-MANĀT, OF YATHRIB

THE migration (*hijrah*) of the Prophet from Mecca to the Ghassanite town, or aggregate of villages, called Yathrib, in the year A. D. 622, was brought about by the necessity which the two tribes, called al-Aus and al-Khazraj, inhabiting that settlement felt for having in their midst a person of wisdom and authority who could compose the quarrels which had proved a scourge to their community. From this migration sprang the Muslim State, Yathrib became the 'City of the Prophet', *Madīnat an-Nabī*, and the capital of the first three Caliphs during the great conquests of Islam, and the Aus and the Khazraj became the *Anṣār*, the 'Helpers' of the Prophet and the force with which he gained his earliest victories.

The poem before us relates to a stage in the quarrels of the Aus and the Khazraj before Muḥammad was called in as arbiter and eventually as Prophet-Prince. The whole story of these disputes, which, beginning with little causes of offence and small differences, gradually became more and more passionate and bloody, is set forth in Wellhausen's *Medina vor dem Islam*, in *Skizzen u. Vorarbeiten*, IV, which should be carefully studied by any one who desires to understand early Arabian society. They culminated, shortly before the Hijrah, in

the sanguinary and exhausting battle of Bu'āth, which determined the recourse to Muḥammad; but our poem refers to a feud which preceded this, called the 'war of Ḥāṭib'. A certain man of the Banū Tha'labah b. Sa'd of Dhubyān (*ante*, p. 35), who was a client of Ḥāṭib b. Qais, a chief of the family of Mu'āwiyah, of the Aus, visited the bazar of the Banū Qainuqā' (a Jewish tribe inhabiting Yathrib) to make some purchases. A man of the Khazraj called Yazīd b. al-Ḥārith, known from his mother's name as Ibn Fusḥum, seeing him there, promised a certain Jew his mantle if he would give the Tha'labite a slap on the face. The Jew did so and received the mantle: the slap was heard by every one in the bazar, and the Tha'labite shouted 'Help house of Ḥāṭib! your guest is buffeted and disgraced!' Ḥāṭib came at the call, and inquired who had given the blow. On the Jew being pointed out, Ḥāṭib split his skull with his sword. Ibn Fusḥum was told, and came forth and pursued Ḥāṭib till the latter reached his house and was safe: but Ibn Fusḥum killed another man of the family of Mu'āwiyah in his place. Thereupon bitter war broke out between the brother-tribes, the Aus and Khazraj, gradually extending until it brought within its circle all the various families of both.

Ṣaifī, called Abū Qais, son of al-Aslat, was one of the chief leaders of his tribe, the Aus, in this war, and also in the final contest which ended in the battle of Bu'āth; according to the story in our commentary (said to be derived from Ibn al-Kalbī) and in the *Kāmil* of Ibn al-Athīr, the poem relates to the war of Ḥāṭib: according to the *Aghānī* (xv. 161[9]), it was composed with reference to the later war ended at Bu'āth. In the former the Aus suffered more than the Khazraj: in the latter they were victorious and inflicted serious losses on their enemies. Abū Qais is said to have absented himself from his home for a long time in the prosecution of this warfare, giving up to it his whole mind. When after many months he knocked at his own door, it was opened by his wife Kabshah. He put out his hand to clasp her, but she repulsed him, the hardships of war having so altered his appearance that she did not recognize him. He called her by name, and when she heard his voice she knew that it was her husband. It is with this incident that the poem opens. Abū Qais does not seem to have survived until the general adoption of Islam by the non-Jewish population of Medina. He was, according to Ibn Hishām (p. 293), one of those seekers after a purer religion called *Ḥanīfs*,* and verses ascribed to him are cited which make this plain. He and Abū 'Āmir, called *ar-Rāhib*, 'the Monk', who were the chief leaders of the Aus at Bu'āth, in fact resisted the new faith with some vehemence. We do not know when he died. His son 'Uqbah became a Muslim, and was killed fighting on the side of the Caliph at the great battle of Qādisīyah in A. H. 15 (*Aghānī*, xv. 161). Abū Qais had a reputation as a graceful poet, and verses of his are cited in the *Aghānī*, xv. 166–7, which bear this out. Our poem is frequently quoted.

(1) She said—but she had no mind to say aught unseemly—'Stay! but now hast thou reached to my hearing.'

(2) Thou didst not recognize my face when thou didst scan its features; and War is a destroyer that changes men through her pains.

* See a paper by me entitled 'The words *Ḥanīf* and *Muslim*', in the Journal of the Royal Asiatic Society, 1903, pp. 771 ff.

(3) Whoso tastes of War, finds her flavour bitter, and she stalls him upon rugged lying.

(4) The helmet has rubbed the hair off my head, and I taste not of sleep save as a brief doze.

(5) I labour on behalf of the more part of the Children of Mālik: every man labours for the cause that is his!

(6) I have made ready for my enemies a mail-coat of double weaving, full and ample, like a silvery pool in a clay bottom;

(7) I hook its skirts away from me by hanging them on the sheath of a shining sword, an Indian blade, clear of grain as salt, a keen cutter,

(8) Of hard steel, sharp, its edge thirsting for blood (?); and [I carry] a curved shield, tawny, strong and hard—

(9) The arms of a man accustomed to look Death in the face, wary, hard against Fortune's blows, not easily fluttered in spirit.

(10) Prudence and firmness are better than dissimulation and weakness and a wavering mind.

(11) The [full-grown] sand-grouse is not like her nestling, and the herded folk among men are not like the herdsman.

(12) We lament not at slaughter, but we requite it upon our enemies, full measure, peck for peck;

(13) We repel them from us with a host full of alacrity, well furnished with captains and champions,

(14) As though they were lions standing over their whelps, roaring in the thicket and the valley sides,

(15) Until [our warfare] clears. And a flag we have in the midst of a host [of one stock], no medley of men drawn together.

(16) Why askest thou not the cavalry, what time [War] girt up her skirts [for the battle], what was my slowness and my swiftness therein—

(17) Whether I deal out freely among them my goods, in spite of my need of them, and whether I answer the call of him that shouts for help?

(18) I smite the crests of men's helmets with my blade on the day of battle, and my arm is not shortened in wielding it;

(19) And I traverse the wide desert wherein Death lurks, mounted on a white she-camel, greedy to go,

(20) Full of various paces, strong as a male, her gear a saddle of al-Ḥīrah and mats spread thereon.

(21) She gives [good speed] in spite of weariness, and has no need of blows to make her go: safe is she from stumbling, no limper;

(22) It seems as though the sides of her saddle-pads were bound on the North-wind, sweeping along, tearing all things before it.

(23) I deck her saddle with a rug from al-Ḥīrah woven of divers colours, or made of patches sewn together.

(24) With her do I accomplish my desires. But a man is the sport of a double-coloured hidden Fate!

NOTES

(1) This verse offers difficulties: I take it to mean that the poet, whose wife, not recognizing him, at first repelled him—no doubt with some hostile phrase—when the door was opened, suggests that her conduct might have appeared unseemly (*khanā*); but she did not mean it so: it was only when he spoke that she recognized his voice and knew it was her husband. The second hemistich, in this interpretation, is her reported speech. Marzūqī, on the other hand, takes *qālat* in the sense of *takallamat*, 'she spoke', without any sentence following, and thinks that the second hemistich is not the wife's but the husband's speech (he reads *ablaghti*). In this version we should render—'She spoke, and she did not hit the mark in her violent speech—Stay! thou hast exceeded the limit in attacking my ears with thy outcry'. Marzūqī similarly reads in v. 2 *ankartuhū ḥīna tawassamtuhū*, and makes the verse express the poet's dismay at his reception. I cannot think this view correct: it does not tally with the following verses, which dwell upon the change in his appearance caused by the hardships of war, which naturally made it difficult for his wife to recognize him. And according to the tale, she did recognize him as soon as he spoke. This must be the meaning of *laqad ablaghta asmā'ī*, 'Thou hast got the message through to my hearing, [although my eyes could not recognize thee]'; and the words must be those of the wife.

(2) In *ankartihī* we have an example of the common change of person, the poet speaking of himself in the third instead of the first person.

(3) 'She stalls him upon rugged lying': the metaphor is taken from camels, forced to couch upon jagged rocks or rough stones.

(5) Mālik is the name of the patriarch of the tribe called al-Aus, of which Abū Qais was the leader. Al-Aṣma'ī, according to our commentary, considered the second hemistich of this verse 'one of the soundest things said by the Arabs'—a singular judgement.

(7) Al-Aṣma'ī says that the Arabs had upon the scabbard of their swords a hook, and when a mail-coat was too heavy in the skirts they were accustomed to hook it up with this device and so lighten the weight. For the comparison of a sword to salt see *ante*, No. XX, note to v. 24. *Muhannad*, rendered 'an Indian blade', is also used in the sense of 'sharpened, whetted'.

(8) The meaning of *wādiq* in this verse is uncertain: the scholion gives no assistance; the rendering 'thirsting for blood' is based on the meaning of *wadūq* applied to a mare or she-ass desiring the male.* The shield is tawny, because made of leather of camel's hide; it is *qarrā'*, 'able in the highest degree to sustain blows'.

(11) *I.e.*, experience, age, and capacity for leadership mark a man out for command.

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* The suggestion in LA xii. 253[4ff.] that *wādiq* means 'sharp' appears to be merely a guess: sharpness is already asserted of the sword in other epithets. Another suggestion is that the word means 'causing a burning pain': *cf.* the phrases *ḥarru-s-saifi* and *ḥarāratu-s-saifi*.

(12) 'Peck', *ṣā'*, a measure of capacity properly equal to four times the quantity (of corn and the like) that fills the two hands of average size: otherwise said to be equivalent to four *mudd* (Lat. *modius*) or 5⅓ *riṭl* (or pints, Gk. λίτρα), but varying much from place to place and age to age.

(15) Here, as frequently before, 'War' is to be understood as the nom. to *tajallat*: so also in the next verse, to *qallaṣat*. *Tajallà* is used in the sense of 'clearing up, coming to an issue'.

(17) This verse is decisive for the meaning of *'alà ḥubbihi* in Qur'ān ii. 172. I have rendered *ḥubb* 'need', as equivalent here to 'love'.

(22) This verse and no. 23 are wanting in Abū 'Ikrimah's text, and also in the *Jamharah*. V. 23 is evidently a duplicate of v. 20, and both can hardly stand.

LXXVI

AL-MUTHAQQIB

For the poet see No. XXVIII, *ante*. The poem before us has several points in common with that, especially in the long description of the camel, vv. 19–33, which suffers from over-much detail. There are several places where the verses suggest dislocation, and it would be possible to set them in a better order; but it is undesirable to depart from the arrangement of the original without overwhelming reasons.

The poem is understood by our commentary to be addressed to King 'Amr of al-Ḥīrah (A. D. 554–569), but see the note to v. 40 below for some reasons for doubting this. In any case the object of the *qaṣīdah*, so far as it has one, is contained in the last five verses, 40–44. It may however perhaps better be taken as a poetical meditation, set forth in the usual conventional scheme, rather than as a work with a definite purpose.

(1) O Fāṭimah, before thou goest grant me some delight! and thy withholding of what I ask is as though thou wert already gone;

(2) And cheat me not with lying promises, which the winds of the summer shall sweep from me far away.

(3) In sooth, if my left hand were to oppose me as thou opposest, I would no longer let it pair my right:

(4) Instantly would I cut it off, and say to it 'Begone! thus do I requite with dislike one that likes not me'.

(5) Whose are the women's litters that mount upwards from Ḍubaib, as soon as they issue slowly from the Valley?

(6) They passed along over Sharāfi and then Dhāt-Rijl, and left adh-Dharāniḥ aside to the right;

(7) And thus did they show when they cut through Falj, as though their burdens were laden upon ships:

(8) Yea, most like to ships are they—Baetrian camels, broad in the back and the sutures of the skull.

(9) And there sit the ladies, nestling in the litters—murderous to the most valiant, though he humble himself before them,

(10) Like gazelles that have lingered behind the herd in a place of wild lote-trees, that draw down to themselves the nearest of the branches.

(11) Above them they have spread a thin curtain, and let fall over it a broidered covering; and they have pierced in them peep-holes for their eyes;

[(11 *a*) Some of their charms they display, others they hide away—the whiteness of their necks and their daintily-tended skins.]

(13) Gold glitters upon their bosoms the colour of ivory, with no wrinkles to mar their surface.

(12) In spite of their tyranny, they are the objects of men's ceaseless quest: long are their ringlets and their side-locks;

(14) When on a day they leave [their slave] behind, carrying off as a pledge all that he values most, never will that pledge return to him again.

(15) With a jest I feather my arrows for them: they excel all the long-necked [gazelles] of the herd that stand at gaze.

(16) They mounted a ridge, and descended into a hollow that hid them, and they hardly took any mid-day rest.

(17) And I said to one of them—and my saddle was bound on my beast to face a noon-tide to which I had steadfastly set my brow—

(18) 'It may be, if thou cuttest thy bond and leavest me, that even so I shall endure, with my soul in my own power.'

(19) So then bring forgetfulness of care to thee with a strong she-camel, mighty, hard like a smithying hammer,

(20) One to be trusted in her steady swift pace, as though a cat were vying with her and aiming [with its claws] at her girth;

(21) She has been clothed with a towering hump, with matted wool thereon, by a diet of bruised date-stones of the *Sawād*, together with ample fodder.

(22) When her gear becomes loose, I bind upon her the breast-strap in front of the breast-bone, on account of the slackness of the fore-girth.

(23) The hollows in the ground where [, on couching,] she sets her [five] callosities are [in smallness] like the settling-places of the black-backed sand-grouse that come in the early dawn to drink.

(24) When she takes a deep breath and so fills her chest, it almost cuts through the plaited strands of unsoftened leather with ridges on them [, forming the girth].

(25) She strikes, as she hurries along, the two great veins in her inner thighs with pebbles cast up by her feet, that resound with a dull thud as they fall again to ground ;

(26) The stones which her forelegs throw up as she gallops along are like those which the hired herdsman pelts at a strange camel [trespassing on his cistern].

(27) She blocks with a bushy tail in constant motion the aperture of a womb that has borne no offspring, [with dugs] that yield not a drop of milk ;

(28) And thou hearest the buzzing of the flies thereabout, when they hum, as it were the moaning of doves over their nests.

(29) I cast the reins to her [and dismounted], and she composed herself to sleep, as her custom was, on the first appearance of dawn.

(30) The place where she couched, upon a piece of stony ground, rough and rugged, was like the place where one throws down a bridle.

(31) It seems as though the saddle and the plaited thongs of her girth were upon a long-keeled ship, well smeared with oil and grease, that sails the seas ;

(32) The prow of it cleaves the water, and mounts high on the topmost crests of all the swelling far-extending billows.

(33) She has grown up long-necked, [fat] so that the sciatic vein is apparent between the lumps of flesh on her thighs, and is stout and fleshy in the parts about the back-vein and the aorta.

(34) When I approach her to saddle her at night, she moans like the moaning of a melancholy man :

(35) She says, when I spread out the fore-girth to fasten it upon her—'Is this to be for ever his way and mine?

(36) 'Is the whole of time to be unloosing and binding-on of gear? Will he never spare me, or save me [from being utterly worn out]?'

(37) Yea, my frivolity and her earnestness have left of her a frame like a door-keeper's hut plastered with clay.

(38) I gathered in my hand her rein, and set-to my saddle, and under my right hand I placed a cushion to support it ;

(39) Then I started at nightfall with her, she keeping the side of a long-extended track, over its level plain and its saddle-backs [as they met us],

(40) To seek 'Amr—and from 'Amr she came to me—the man of valiant deeds and steadfast deliberateness.

(41) Be thou to me either a brother in truth, so that I may know, in respect of thee, my lean and my fat :

(42) Or, if not, then cast me off and hold me for an enemy, so that I may beware of thee and thou of me.

(43) Yea, I know not, when I make a matter the end of my action, desiring good therefrom, which of the two will draw near to me—

(44) Whether the Good for which I myself am seeking, or the Evil which is looking out for me.

NOTES

(2) 'The winds of the summer', because the situation depicted in the preludes to *qaṣīdahs* brings the poet and his lady to the end of the pleasant season of Spring—the time of fresh herbage and abundant pasturage, to be succeeded by the heat and drought of Summer, with its winds sweeping over the bare deserts. At that time comes the parting of associates, with the return of the tribes to their summer quarters.

(5, 6) The places named are in the lowland of al-Baḥrain, backed by the mountains leading up to al-Yamāmah. In v. 5 the feminine verb *kharajat* with the relative *mā* is a possible construction: but a better reading is that of Bakrī and Yāqūt, *kamā* for *famā*, and the second hemistich has been rendered accordingly.

(8) Bactrian camels, *Bukht*, a collective noun of which the singular is *Bukhtī, Bukhtiyah.* The camels so called by the Arabs were the produce of Arabian she-camels by stallions from Khurāsān of the two-humped breed. The word is interesting as preserving the old-Persian form (*Bākhdhī*, Zend: *Bākhtri*, inscrip. of Darius) of the name of the country in later Persian called *Balkh.** 'Broad in the back', *'urāḍāt al-abāhir*: *abāhir*, plural of *abhar*, means the parts of the back of a camel through which (on the inner side of the back-bone) passes the aorta, called *abhar.* 'Sutures', *shu'ūn*, plural of *sha'n*; there is a *v. l.* *mu'ūn*, plural of *ma'nah*, the mass of fat in the inside of the flank, *ṭafṭafah.*

(9) 'Most valiant', *ashja'*: this may also be rendered 'tall'.

(10) 'A place of wild lote-trees', *dhātu ḍālin*: this may be a proper name.

(11) The version renders the *v. l.* *wa-sadalna raqman.* The litters are covered with a thin muslin veil, *killah*, and over that with a thicker embroidered cloth, *raqm.*

(11 *a*) It will be seen from note [a] on p. 579 of the text that this verse, which is not a mere variant of v. 11, is given separately with that in several of the recensions.

(14) The ladies leave behind the lover when they move away, but carry off with them his heart, which they never return. The lover is the slave, the heart the pledge. This verse is not read by Abū 'Ikrimah, Aḥmad, or aṭ-Ṭūsī, and is therefore of weak authority.

(15) It is uncertain whether *lahā* (to be substituted for the *bihā* of the text) refers to one of the ladies mentioned, or to all collectively. *Murshiqāt* is used of gazelles standing at gaze, and thus lifting up and stretching out their necks.

(20) For the imaginary cat, brought in to enhance the swiftness of a camel's pace, see the note to No. XXVIII, *ante*, v. 10 (another poem by al-Muthaqqib).

(21) The *Sawād* is the cultivated country of 'Irāq, so called (= 'blackness') because of the dark colour of the groves of date-palms (*ante*, p. 153). Camels are fed on date-stones crushed in a mortar or mill (see note to v. 26 below). The *lajīn* ('ample fodder') is said to be a food made of the leaves of trees beaten off with staves, then dried and ground, and then mixed with barley flour and moistened, being kneaded into a dough and administered in balls to the camels (Lane, *s.v.*, *khabṭ*).

(22) The gear becomes loose by the expense of the camel's fat, which is the store of energy on which she draws. The breast-strap, *sināf*, is attached to the fore-girth, *waḍīn*, to prevent the latter slipping backwards.

* The form *Bughdī* is that which is best known in India; it is used in the *Ā'īn-i-Akbarī* in describing the Emperor Akbar's camel-stud.

(23) See *ante*, No. VIII, note to v. 29: the black-backed sandgrouse (*junī*) is the smallest of the two (or three) kinds.

(24) The version adopts the *v. l. yafuḍḍu* for the text *yajudhdhu*, because the former verb does not mean that the girth is quite cut through, as the latter does. The verse apparently sets forth the strength of the camel's lungs.

(26) There is an alternative rendering of the second hemistich—'like date-stones that jump out of a mortar (or mill) worked by a labourer': this takes *gharībah* (rendered by me 'a strange camel') in the sense of a mortar or handmill used to crush the date-stones given as food to camels: it is said to be so called because it does not remain with its owner, but is always being borrowed (*gharīb* = 'stranger, alien'). *Mu'in*, a free labourer or 'help', as distinguished from a slave: this is said to be a word (in this sense) peculiar to al-Baḥrain.

(27) The sense assigned to *dahīn* is taken from the commentary of Bm: see note [b] on p. 584.

(28) The rendering takes *dhubāb* as a collective = flies. Al-Aṣma'ī will have it that by the noise made by the flies is intended the grating of the camel's canine teeth, *ṣarīf*; this seems improbable. Another suggestion, referring to 'Antarah, *Mu'all.* 18, is that the camel is supposed to be passing through a luxuriant meadow, where the winged creatures hum in the midst of the greenery: this (which also originates with al-Aṣma'ī) seems likewise to be far-fetched.

(29) Abū 'Ubaidah's reading for the first hemistich, *wa-'alqat bi-l-jirāni ma'ī fa-nāmat*, 'She cast down her neck by me in the sand, and went to sleep', corresponds closely with the picture drawn by the same poet in No. XXVIII, v. 8, *ante*.

(30) The camel's long neck outstretched in the sand suggests the idea of a bridle thrown down: and the small impression made by her *thafināt* (above, v. 23) is to be inferred from the description of the ground as stony and rugged.

(33) When a camel gets fat, the muscles on her thighs are said to separate in parcels so as to disclose the sciatic vein, *nasà*: the Arabs thought it was the continuation of the aorta, *watīn*. When the animal becomes lean again, the flesh sinks to a level surface in which the *nasà* ceases to be apparent. The 'back-vein', *nukhā'*, is described as 'a white vein (*'irq*) leading from the neck through the vertebrae of the spine to the tail', from which it would seem that the spinal cord is meant: it is taken so, *ante*, No. XXXIX, v. 19.

(37) The strange comparison of the camel's frame, made gaunt and lean by constant journeying, to a hut before the door of a great house in which the doorkeepers live, brings in two Persian words, *dukkān* (for Pers. *dūkān*) and *darābinah*, pl. of *durbān*, Pers. *darbān* or *darvān*, a doorkeeper. *Dūkān* ordinarily means a shop.

(40) Our commentary thinks that King 'Amr son of Hind of al-Ḥīrah is meant; but al-Aṣma'ī (see note [t] at foot of page) justly observes that the familiar language used scarcely suggests that a king is intended, much less so ruthless and dreaded a ruler as King 'Amr.* For the poet's obsequiousness to 'Amr's successor an-Nu'mān see *ante*, No. XXVIII, 14 ff.

(41) 'My lean or my fat', *i. e.*, my loss or profit, whether thou wilt be of use to me or not.

(44) The *v. l. lā ya'talinī* (for *huwa yabtaghīnī*), 'does not cease to dog my steps', is a good reading.

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* His nickname among the Arabs, *Muḍarriṭ al-ḥijārah* (for the meaning of which see Lane. 1787 [a]) indicates the estimation in which he was held.

LXXVII

THE SAME

THE poem which follows really consists of two separate pieces, in the same metre (*ramal*) and rhyme. According to Marzūqī, al-Mufaḍḍal attributed vv. 1–10 to a poet of 'Abd al-Qais called al-Hajhāj, ascribing only the last five verses, 11–15, to al-Muthaqqib. The two sections, the junction of which, under al-Muthaqqib's name, is due to al-Aṣma'ī, do not appear to cohere together, though there may have been some connecting link in parts of the poem which have been lost.

The portion unquestionably due to al-Muthaqqib, vv. 11–15, is in praise of Khālid, a chief of his tribe, Lukaiz of 'Abd al-Qais, who procured the release of the poet's nephew (sister's son) Sha's, called al-Mumazzaq, from captivity. Al-Mumazzaq was himself a poet, represented in our collection by Nos. LXXX and LXXXI. His fragments have been brought together by Prof. Geyer in the *Vienna Oriental Journal* (WZKM), vol. xviii (1904), pp. 1 ff. In al-Buḥturī's *Ḥamāsah*, p. 214, vv. 1 and 3 of our poem are ascribed to al-Mumazzaq. For more about him see the introduction to No. LXXX.

(1) Say not, when thou hast not in mind to fulfil thy promise, 'Yes'!

(1 *b*) A fair word is 'Yes' after 'No': but an ugly word is 'No' after 'Yes'.

(2) Ay, 'No' after 'Yes' is unseemly indeed: therefore begin with 'No' when thou fearest to repent;

(3) And when thou hast said 'Yes', then abide by it, and give thy word fulfilment: to break a promise will surely bring blame;

(4) And know that blame is a loss to the man of mark: if he shields himself not against blame, it falls upon him.

(5) I honour the stranger and regard his right: acknowledgement of what is due is true nobility in a man.

(6) Thou shalt not see me in an assembly greedily devouring the flesh of men like a ravening beast of prey.

(7) The worst of all men is he who smiles upon me when he meets me, and when I am absent, spends his time in reviling me.

(8) Many the evil speech to which my ear has been deaf; and yet there is in me no hardness of hearing;

(9) And I bear it patiently, for fear lest the fool should think that I am really as he said.

(10) And in sooth some turning away of the face and ignoring of the evil-speaker is the safest thing, even though he be a wrong-doer.

* * * * * * * * * *

(11) Verily Khālid acted generously in respect of Sha's, after there had beset him a grievous calamity

(12) From the Fates that bring on a man troubles one by one—they hasten to seize the shape of flesh and blood.

(13) [Khālid's] platter is full, his generosity is of the foremost: his session is seemly, no place of buffets;

(14) He makes his process of giving a rich abundance: yea, to spend part of one's possessions in defence of one's honour is a just economy;

(15) He cares not, being happy of soul therein, for the perishing of his wealth, so his honour be safe.

NOTES

(1) and (1 *b*) According to the commentary these are alternative verses for the beginning of the poem. Abū 'Ikrimah, however, seems to have given them both, and they appear to be both required to complete the idea.

(5) 'The stranger', *al-jār*, the Heb. *gēr*: the word is used in its Biblical sense of protected sojourner.

(6) 'To eat the flesh of men' is a figurative expression for defaming them in their absence: as we say 'to backbite'. The phrase occurs in the Qur'ān, xlix. 12, *'Ayuḥibbu 'aḥadukum 'an ya'kula laḥma 'akhīhi maitan*, 'Would any one of you desire to eat the flesh of his brother when he is dead?' *i. e.*, to speak evil of him. *Cf.* also *ante*, No. XL, v. 73.

(9) 'The fool', *jāhil*, in the Biblical sense.

(11) Khālid, a man of the family of Anmār, a division of Lukaiz, is said to have approached 'one of the kings'—probably either an-Nu'mān Abū Qābūs of Lakhm, or the Persian governor of al-Mushaqqar—and by his intercession obtained the release of Sha's, surnamed al-Mumazzaq, who was al-Muthaqqib's sister's son.

(12) 'Bring on a man troubles one by one', *yatakhāsaina bihī*: the verb means to count by units. For *ash-shakhṣa*, 'the shape', there is a *v. l. az-zaula*, which probably has the same meaning: it is a little-known word, and the scholiasts have guessed at its signification.

(13) 'Platter', *jafnah*, the broad flat dish into which the mess of meat and rice is emptied from the pot, and round which the guests sit. 'His generosity is of the foremost', *rib'īyu-n-nadà*: *rib'īy* means a camel-calf born in the early spring, and therefore at the best time of the year, for its mother, having abundant pasture, is able to afford it plenty of milk, so that it grows fat and soon becomes strong: opposed to it is *ṣaifīy*, born at the beginning of the summer, when the pasture is dried up and milk is scarce, and the offspring therefore starved. Here Khālid's liberality is praised as being of the most vigorous kind. 'His session', *majlisuhū*, that is, the place where he sits to receive those who desire to speak with him: Khālid was, of course, a chief, and as such had a place of audience; his courtesy and dignity are expressed by the verse.

(14) The version, as directed by the scholion, renders *amam* as equivalent to *qaṣd*, which here has the sense of a judicious mean between extravagance and parsimony (see LA iv. 353[19 ff.]): but another meaning of the word, 'easy', 'light' (Ar. *hayyin*), would suit very well. *Cf.* the verse of 'Amr b. Qamī'ah in *Ḥamāsah* 504, 3, where *lam afqid bihī idh faqadtuhū amamā* is rendered 'when I lost it (*i. e.* youth) I lost in it no light, insignificant thing'. So here, wealth is said to be a light thing when spent in defence of honour. This rendering, in fact, suits better the transition to the following verse.

LXXVIII

YAZĪD SON OF AL-KHADHDHĀQ, OF SHANN, OF 'ABD AL-QAIS

THE piece is sometimes ascribed to Yazīd's brother Suwaid. The author was a member of the great division of 'Abd al-Qais called Shann, which held the north-western shore of the Persian Gulf, as Lukaiz held the shore from Hajar eastwards to 'Umān; northwards it was in contact with Tamīm. Both this piece and the next are addressed in defiance to an-Nu'mān Abū Qābūs (*circa* A. D. 582–605), king of al-Ḥīrah, who attempted to establish his sovereignty over the tribe and to levy taxation from them (No. LXXIX, v. 10). It may be conjectured, from al-Muthaqqib's poem, No. XXVIII of our Collection, that the king was successful in this enterprise. Certainly he could not have reached the part of the 'Abd al-Qais settled in 'Umān (v. 17 of No. XXVIII) without subduing the sections living between 'Umān and the lands of Tamīm.

(1) I have made ready Sabḥah for action, now that she has attained her sixth year, and I have clad myself in the armament of a man of good judgement who endures hardship patiently.

(2) Ye cannot join together love of me and anger with me—unless two swords can be brought together in one sheath.

(3) Nu'mān! verily thou art a traitor and a cheat: thy inward mind hides a purpose other than that which thou showest forth.

(4) And if thou thinkest of stripping the bark off our tamarisk-tree, try it, then, if thou art obstinate in thy purpose!

(5) That we are proud, and draw our origin from a glorious stock, forbids us [to abase ourselves before thee].

(6) If thou in thy folly attackest our kinsmen, thou shalt find squadrons of horsemen galloping to defend us.

(7) Didst thou fancy that we were flesh set forth on a board, or think that we should not defend ourselves in time of trouble?

(8) Thou didst practise deceit, trampling on our faces; and the deceit in thee was a sign of thy purpose;

(9) And thou didst brandish thy sword as though thou wouldst bring war upon us. Look to thy sword! whom dost thou mean to slay with it?

(10) Thou tookest in hand a task suited only to a prudent warrior, whilst thou wast distraught, a man destroyed by what he plotted;

(11) And now in sooth the way is light before thee, and the paths for thee to tread are manifest, and guidance helps thee on.

NOTES

(1) Sabḥah, the name of his mare.

(4) 'To strip the bark off one's tamarisk-tree', a proverbial phrase for attacking one's honour or reputation. The *athl* (now called *ithl*) or tamarisk is one of the commonest and finest of the trees found in Arabia.

(6) Instead of *bi-l-kharqā* ('in thy folly'—so Abū 'Ikrimah) there is a *v. l. bi-l-Malḥā*, the name of one of the squadrons of horse maintained by the kings of al-Ḥīrah. The name means 'of a mixed white and black colour', referring to their dark armour and glittering weapons; other such troops were called *ash-Shahbā*, meaning 'the grey', and *Dausar*, perhaps meaning 'strong and bulky', or possibly from the Persian *dō-sar*, 'having two heads'. Prof. Bevan thinks it probable, from the *v. l.*, that *al-kharqā* is here an epithet of an-Nu'mān's army, meaning 'clumsy, awkward, unskilful'.

(7) 'Flesh set forth [for sale] on a [butcher's] board', a proverbial phrase for that which is utterly helpless; *waḍam* may also mean a mat, on which meat is set to protect it from contact with the ground.

LXXIX

THE SAME

This is another piece in the same vein as the last, dwelling on the preparations made by the poet and his clan, the Shann of 'Abd al-Qais, to oppose the extension of authority which King an-Nu'mān endeavoured to effect over them. The metre is different from that of the preceding piece, but the scheme is the same, and the same expressions recur. The unusual rhyme brings in a number of strange words at the end of the verses, some of which may be peculiar to the tribal dialect.

(1) Have the tidings not reached her that I have ready the armament of a man of good judgement, and that I have already trained ash-Shamūs for war?

(2) I gave her the training-food, so that in the course of the winter her colour grew darker, as though there were upon her a veil of brocade and a sombre-hued hood;

(3) We set apart for her support during the summer our milch-camels, those in the seventh year of age, and those of the ninth and eighth year.

(4) And she became finally like the wild-goat fed on the herbage that does not fail in drought; she springs, when she gallops, on nimble legs that rise high in air, having a large reserve of speed.

(5) We keep ready for the day of alarm a smooth coat of mail, ample, polished and shining, and a keen-edged sword, light and quick in its stroke, evil-natured [to its foes].

[(5 *a*) We carry upon her our arms nobly in every fight, when the closely-serried host stands face to face with the [enemy's] line.]

(6) Guard thine oath with a reserve—mayst thou be saved from cursing!—the word of a sinful man, [which thou didst swear] against our goods, that they should surely be divided [as booty] into fifths!

(7) Whensoever we have traversed one sandy tract and its border, we have an affair in another, quick to put through, into which we plunge.

(8) Turn away from us, ye Sons of an-Nu'mān, your breasts: if ye do not so, ye will have to turn away your heads against your will.

(9) Shall every mean man among you, every base-born wretch, count up against us a raid and spoiling?

(10) Dost thou think and imagine us to be like the Son of al-Mu'allà, sea-faring men, that we should pay dues to the tax-gatherers?

(11) If ye will send a spy to search us out, he will find around my tents the whole tribe sitting.

NOTES

(1) Ash-Shamūs (meaning 'a horse that will hardly remain still'), like Sabḥah in the preceding poem, is the proper name of a mare.

(2) For the training of the war-mare *cf. ante*, No. LXI, 4 ff. and notes. The mare was probably a bay, *kumait*, and her colour would gradually darken with the thickening of the coat of hair during the winter. *Sundus* is explained by the Lexx. as a thin brocade, *dībāj raqīq*, but if derived, as is probable, from the Greek σινδών (acc. pl. in Hesychius σινδούς), it should rather mean cambric or muslin. *Sadūs* is also probably a foreign word: the commy. says that it is a dark-coloured hood, *ṭailasān akhḍar*. It has been suggested that it is the Greek ἰσάτις, woad, also used for indigo (Fraenkel, *Aram. Fremdw.*, 46).

(3) *Cf. ante*, No. V, v. 3 and note, No. XXII, v. 31, &c. The various words for the milch-camels indicating their ages are *rabā'i*, in their seventh year, *sadis*, in their eighth year, and *bāzil*, in their ninth year or more.

(4) 'Herbage that does not fail in the summer', '*ar-rabl*, apparently a general name for such pasture, not the specific name of a particular plant; *v. l. ar-ramli*, 'of the sands'. The exact meaning of *khunūs* is doubtful: I have followed the explanation of the *Lisān*; our scholion is not clear as to what is intended.

(5) The first word of the verse is taken as *nu'iddu*, not *yu'iddu*: see foot-note. 'Evil-natured', *ḍarūs*, properly the word for a vicious she-camel that bites her milker: the word is also used as an epithet of War.

(5 *a*) is read by three of our recensions, not by al-Anbārī. 'Upon her', *i. e.*, upon the mare described in vv. 1–4.

(6) For the custom of making a reservation with an oath see *ante*, No. XXVI, note to v. 42. 'Mayst thou be saved from cursing', *abaita-l-la'na*, the standard form of greeting to the Lakhmite kings of al-Ḥīrah (*ante*, No. XXVIII, v. 27). Here we have, in the last words of the verse, which is certainly pre-islamic, mention made of the division of spoil taken in battle into five parts. This is commonly said (*e. g.*, in Lane, *s. v. khamīs*) to be a matter laid down for the first time by the Prophet (in the Qur'an, *Sūr.* viii. 42) after the battle of Badr, whence the expression *khumsu-llāh*, 'God's fifth', for the part reserved for the necessities of the theocratic State. In the Ignorance the proportion of the booty taken by the chief who led the victorious army was generally said to be one-fourth (LA vii.

372[12 ff.]): hence the saying of 'Adī son of Ḥātim of Ṭayyi': *Raba'tu fi-l-Jāhiliyati wa-khamastu fi-l-Islām*, 'I led armies both in the Ignorance and in Islām, in the former case taking one-fourth, in the latter one-fifth, as my share of the spoil'.

(8) The second hemistich may possibly mean that, if those addressed do not desist from their attempt to coerce the 'Abd al-Qais ('turn away their breasts from us'), they will have to suffer decapitation when taken prisoners, for the man whose head is to be struck off is placed so that the sword takes him on the back of the neck, and this may be hinted at in the words 'ye will have to turn your heads aside against your will'.

(9) 'Count up', *i. e.*, as a subject of boasting.

(10) The reading rendered is *'a-ka-bni-l-Mu'allà*. There is no information given us as to the Son of al-Mu'allà. The nomad Arabs regarded sailors and fishermen with some contempt; here, however, the resistance is to taxation, which seafarers had naturally to pay on being admitted to the king's harbours.

LXXX

SHA'S SON OF NAHĀR, OF NUKRAH, OF LUKAIZ, OF 'ABD AL-QAIS, CALLED AL-MUMAZZAQ

THE poet was the nephew (sister's son) of al-Muthaqqib (*ante*, Nos. XXVIII, LXXVI, and LXXVII). Very little of his work has survived—nothing, in fact, except the two pieces which follow, a poem in the *Aṣma'īyāt* (No. 50), and a few fragments and single lines. Ibn Qutaibah calls him a *Jāhilī qadīm*, 'one who lived far back in the Ignorance'. But if it is true that he was al-Muthaqqib's sister's son, he cannot have been very ancient, since his uncle was a contemporary of, and addressed poems to, an-Nu'mān Abū Qābūs, the last king of al-Ḥīrah (*ante*, No. XXVIII), and he himself, in v. 3 of No. LXXXI, mentions the same king.* Nothing special is recorded of his life. The traditions of the tribe of 'Abd al-Qais, on which Abū 'Ubaidah wrote a book, have not come down to us.

The poem before us, according to Abū 'Ubaidah, is not by al-Mumazzaq, but by Yazīd b. al-Khadhdhāq (*ante*, Nos. LXXVIII, LXXIX); and if the verse which the Vienna and British Museum recensions contain, following our No. 6, where this poet's name is mentioned, is a genuine part of the poem, there can be no question that Abū 'Ubaidah was right. But al-Mufaḍḍal (text p. 602[1]) did not know this verse, and his recension of the poem contains only our vv. 1–5. I have therefore rendered the poem twice over, first, according to al-Mufaḍḍal's text (which Tha'lab apparently took as authoritative), and again according to the arrangement of Abū 'Ubaidah, represented by the Vienna MS. and the *'Iqd* of Ibn 'Abd-Rabbihi. The poem describes the poet's funeral, imaginatively foreseen by him as he lies on his sick-bed (*cf. ante*, No. XXVII, vv. 23–30).

* In view of v. 14 of No. XXVIII, it is impossible to accept Prof. Geyer's suggestion (WZKM xviii. 5) that he was a contemporary of an-Nu'mān II, whose reign falls *circa* A. D. 499–503.

(1) Is there for a man any protector against the Daughters of Time? or is there any magician who can charm away from him the fated doom of Death?

(2) They combed my hair—but it was not combed because it was dishevelled; and they clad me in clothes that bore no signs of wear;

(3) And they lifted me up and said—'What a man was he!' and they wrapped me in a winding-sheet as though I were a folded napkin [with which children play];

(4) And they sent young men of their best in general regard, to dispose in a seemly way my limbs in a grave in the dust.

(5) Moderate thy grief: be not excessive in thy pity for me: for verily our property goes to the heir that comes after us.

NOTES

(1) The 'Daughters of Time', *banātu-d-Dahri,* are the changes and chances of Fortune.

(3) A better reading for *wa-rafa'ūnī* is that of the *'Iqd*—*wa-ṭayyabūnī,* 'they perfumed me'. Bodies prepared for burial were perfumed, among the Arabs as among the Hebrews (Mark xiv. 8). 'A folded napkin', *mikhrāq,* a kerchief or turban folded up into a long shape, with which children play, beating one another therewith: see *Mu'all.* of 'Amr b. Kulthūm, v. 37. The corpse is tightly wound round with cere-cloths so as to look like such a *mikhrāq.*

THE following is the other shape of this poem, as ascribed to Yazīd b. al-Khadhdhāq. The metre (*Basīṭ*) of the original is imitated. The numbers of the verses in the Arabic text are retained.

(6) I lie as though Time had shot my shape with darts unawares
winged sure to pierce me, unfeathered, sent from no bow-string.

(1) What man can hope for a guard against the Daughters of Time?
what spells avail to defeat the fated onset of Doom?

(6 *a*) They closed my eyes—but it was not sleep that held them from sight:
one said who stood by—'He's gone, the Son of al-Khadhdhāq!'

(2) They combed my hair—but it was not because it hung unkempt,
and then they clad me in clothes that bore no signs of wear.

(3) They sprayed sweet odours on me, and said—'How goodly a man!'
then wrapped my form in a white sheet closely folded around;

(4) And then they sent of their best, young men of gentle descent,
to lay my limbs in a grave dug deep out there in the dust.

(5) Grieve not for me overmuch: let sorrow pass as it will:
the wealth I left shall rejoice—why not?—the heart of my heir.

LXXXI

THE SAME

This piece is unfinished, the 'when' (*fa-lammā*) of v. 8 having no apodosis. It is in great confusion, and, as it stands, almost unintelligible. But a somewhat more consecutive version of it (though still fragmentary), with eight additional verses, is contained in the texts of Marzūqī and the Vienna MS., and has been given in Appendix IV, of which a translation will be found in its place. Reference should be made to that for such elucidation of the matter as is possible.

(1) The heart that was smitten with longing is sobered of its youthful passion, and the time has come for the scattering of the whole tribe collected together;

(2) Then was he as though not the showers that fall from the clouds, nor the far-sought wine strained from the lees could cure the burning thirst of his heart.

*   *   *   *   *   *   *   *   *

(3) Now who will carry to an-Nu'mān this message, that his sister's son repairs constantly to aṣ-Ṣafà above the 'Ain, and sings;

(4) And that Lukaiz are not the owners of a skinful of clarified butter, what time their pilgrims rose high [to the Upland] and dispersed to their several lands?

(5) [God (?)] decreed for the whole of the men, when his commandment came to them, that they should lead their horses alongside [of their camels] and then should overtake their foes.

(6) A generous, noble chief makes with them for the rugged Upland—one keen and swift to strike like the edge of an Indian blade.

(7) And the whole concourse said—'Whither tends our way?' and Mumazzaq hid within from them the evil guile of his mind.

(8) And when the [fields of the] *rimth* and the *ghaḍà* covered them from view, and when the fires of both the parties shone before them,

(9) And he [the leader (?)] diverted them westwards away from our country—and those about us had been glad if he had gone eastwards——

NOTES

(2) 'Far-sought wine', *raḥīq*, an Aramaic word which has this meaning, used in the Qur'ān (lxxxiii. 25): the Arabian philologers did not know its real sense, and have put forth many conjectural significations for it. The rendering adopts the reading *ghalīla fu'ādihī* for *lahū min fu'ādihī*.

(3) The place called aṣ-Ṣafà is said to be a fortress, *ḥisn*, in the district of Hajar in al-Baḥrain (the country of the poet's tribe), in the neighbourhood of the 'Ain, the latter being a copious spring

which feeds a distributing channel called the canal of al-Muḥallim, and sends its water to irrigate fields and palm-gardens in Hajar. Who is intended by an-Nu'mān's sister's son is unknown: the other version reads, for *ibna ukhtihī, Usayyidan,* which is the name of a section of the tribe of Tamīm, the neighbours of 'Abd al-Qais on the north. *Yumarriq,* 'he sings', is an unknown or rare word, probably interpreted by conjecture.

(4) 'A skinful of clarified butter', *'ukkah,* a small skin used for storing *samn,* ghee or clarified butter, the only article of commerce produced by the nomad Arabs except hides, camels and horses. The verse is said to mean that Lukaiz are not traders in *samn,* but warriors.

(5) It is not clear who is the agent to the verb *qaḍà,* whether the leader of v. 6, or God: perhaps the latter is the best assumption: 'We are not traders, but warriors: *God* decreed for us that we should go on expeditions (*ghazawāt*), leading our war-mares by the side of our riding camels'.

(6) 'Rugged Upland', *al-Ḥazm*: this is said to be the same as *al-Ḥazn,* for which see *ante,* No. IX, note to v. 6.

(7) Mumazzaq apparently represents himself as the leader of his tribe in the affair described.

(8) For *rimth,* the dwarf tamarisk, see *ante,* No. XIII, v. 4, and for the *ghaḍà,* another species of tamarisk, No. XLIV, note to v. 30. 'Both the parties', *al-farīqain,* apparently the two parties into which the enemy were divided.

LXXXII

MURRAH SON OF HAMMĀM, OF DHUHL B. SHAIBĀN, OF BAKR B. WĀ'IL

We have no information which would enable us to fix the date or the circumstances of this short poem. The author, member of a branch of Bakr long settled in al-'Irāq, and in close relations with the royal house of al-Ḥīrah, appears to have possessed a herd of camels which grazed in the desert not far from that capital, and had been raided by a man named 'Auf. He explains why he did not immediately lead a party to recover the spoil—because his people were scattered in different directions. The last verse is somewhat enigmatical, since it seems to accept defeat. Marzūqī thinks that it is sarcastic, and really means the opposite of what it says. The poet is not mentioned in any of the ordinary books of reference: his tribe, Shaibān, was one of great military prowess. 'Abd al-Masīḥ, the poet of Nos. LXXII, LXXIII, and LXXXIII, belonged to his house, and this shows that he lived before Islam.

(1) O my two comrades, saddle the camels and hasten: for verily the time has come for the starter on his way to feel heart's pain!

(2) Long has been the stay here: so bring near to me a full-grown she-camel, strong and sturdy, fit to carry two through the desert lands.

(3) She has eaten of the barley of as-Sailaḥūn and its clover, and out of it she has stored up for me fleetness;

(4) And she is like a she-ostrich in the sand-margin of Mulaiḥah, with her legs dyed green with the herbage, tall, vying in speed with a black-plumaged male.

* * * * * * * * *

(5) O 'Auf, woe to thee! what has emboldened thee to take possession of my troop of camels? It was my custom from long ago to send them forth to feed far afield in thy direction.

(6) By God! were it not that the folk who owned them were all scattered far and wide—and the worst of things that a man can say is a lie!—

(7) I had sent in the direction of the cry for help the rushing of a multitude (?), and I had mounted a short-haired steed, spare and lithe like a palm-branch stripped of its leaves;

(8) And ye should have left my camels feeding peacefully—for I am one of those who drive away from my herds a host disappointed of their booty.

(9) A goodly warrior is 'Auf when he clothes himself in his armour: and woe is me, the yoke-fellow of defeat!

NOTES

(2) 'Fit to carry two, &c.', *taqṭa'u bi-r-rudafa-s-sabsabā*: the *rudāfā* is the taking up of a second rider, *radīf*, behind the principal one.

(3) As-Sailaḥūn (also without the article, and Sailaḥīn) is the name of a place in the neighbourhood of al-Ḥīrah (Yāqūt, iii. 218–19, has several quotations from the poets in which the name occurs). 'Clover', *'uḍd*, said to be the same as *qatt* (clover), but otherwise explained as equivalent to *fiṣfiṣah*, which is lucerne (Pers. *aspest*, 'horses' food'). The line shows that the poet was an inhabitant of the cultivated territory of al-'Irāq. 'Stored up', a paraphrase of *taḥallabat*, which literally means 'She flowed (with fleetness) as with milk'.

(4) 'Sand-margin', *liwā*, the margin where the sand-dunes leave off and the hard surface, *jadad*, begins: for the connexion of ostriches with such a locality see *ante*, No. XLIV, note to v. 25. *Niqniq*, fem. *niqniqah*, a name (*onomatopœic*) for ostriches, derived from their cry or cackle. The male ostrich is generally black, with white bunches of feathers on the wings, the female usually brown or dun-coloured. Mulaiḥah, a place in the upland territory (*ḥazn*) of *Yarbū'*, site of a battle between that tribe and the Shaibān of Bakr (*Naq.* 580 ff.).

(7) 'Rushing of a multitude', *mufāḍatan*: this seems the best sense to give the word; *ifāḍah* is a technical term used to describe the rush of pilgrims from Minā after the Day of Sacrifice, or from 'Arafāt (Qur. ii. 194), to Mecca; an alternative, favoured by the scholion, interprets *mufāḍah* as meaning a long mail-coat allowed to hang down.

(9) Another example of the use of *lillāhi* with a man's name, in praise.

LXXXIII

'ABD AL-MASIḤ SON OF 'ASALAH

THE poet is called by Abū 'Ikrimah in this place a member of the tribe of 'Abd al-Qais; but he can hardly be other than the author of Nos. LXXII and LXXIII *ante*, who is there said to belong to the house of Murrah b. Hammām b. Murrah, of Dhuhl b. Shaibān, and this accounts for the appearance of his piece in the Collection next to a poem by the head of that house, No. LXXXII. The fragment relates to a fight which apparently took place at 'Unaizah, a well-known site in the Wādi-r-Rummah. The antagonists of Shaibān were probably of Tamīm (Yarbū'), but we have no details of the affair.

(1) Mayst thou be safe from the changes of Time, O Fāṭimah: and if thou askest me of them, thou askest in me one who knows them well!

(2) We went forth in the morning to meet our foes, and the swords were our staves in our right hands, wherewith we test and try the skulls [of our enemies].

(3) By my life! we fed full the hyænas of 'Unaizah for a year with them, and the old and feeble vultures.

(4) [The hyænas] suck out the marrow from the ends of the long bones in the early morning; and we print [with our swords] an abiding mark on the noses [of our foes];

[(4 *a*) And many the man despoiled of his mail-coat and his weapons have we left with the wolf standing over him, tearing his flesh.]

(5) But as for the brother of Qurṭ—I am not jesting—say to him: 'Be thou safe, so long as Murrah is safe!'

NOTES

(2) The transition by which the verb *falà*, which properly means 'to search with a comb the hair of the head for lice', is used for the plying of swords on the adversaries' skulls, is illustrated by the idiomatic use of the French *peigner* for the same purpose (Bevan).

(3) 'Unaizah (*ante*, No. XXXVI, 17) was probably the place where the battle referred to was fought. Arab tradition, so far as known to us, speaks only of one 'Day of 'Unaizah', viz. the first battle between Bakr and Taghlib in the War of al-Basūs, which must have been long before the time of our poet (see *Agh.* iv. 143, and xi. 172): it was also an inconclusive action, and could scarcely be spoken of as a victory as described here. Some other battle of 'Unaizah must be referred to. The word *qash'am*, used here and in 'Antarah, *Mu'all.* 80, of vultures, is of uncertain meaning. Prof. Nöldeke (*Fünf Mu'allaḳāt*, ii. p. 48) thinks it means 'big, stout'. Calamity is called *Ummu Qash'am* in Zuhair, *Mu'all.* 41, apparently as providing a supply of food for vultures.

(4) The print on the nose is a figurative way of saying that we stamp them with shame. The print referred to is one of the tribal marks of camels.

(5) Although the poet says that he is not jesting, the commentators are of opinion that he is. They say that Murrah was really already slain, and that in promising the brother of Qurṭ safety so long as Murrah was safe the poet was speaking ironically. We know nothing further of the circumstances to which the poem relates.

LXXXIV

MAQQĀS SON OF 'AMR, OF 'Ā'IDHAH

The poet, whose proper name was Mus-hir, is mentioned in the *Naqā'iḍ* as an adherent (*ḥalīf*) of Shaibān just before the tribe of Bakr accepted Islam (pp. 1020–23). He was, therefore, a contemporary of the Prophet. His tribe or family was a division of the Quraish * descended from Lu'ayy, of the branch of Khuzaimah, but called after their mother 'Ā'idhah, who is said by BHishām to have been a woman of al-Yaman. They apparently emigrated from their parent stock, and attached themselves to Shaibān (to the family of Abū Rabī'ah b. Dhuhl) as clients or subordinate allies. The verses are in praise of Shaibān.

(1) Ho! carry this message from me to the Sons of Shaibān—'May this not be my farewell from my last meeting with you!

(2) 'Goodly was life to me while I abode among you: and a man's life wears him down little by little.

(3) 'When dissensions bring down the shape and stature of a people, may God exalt still more your shape and stature!

(4) 'In my time I have been the protected stranger of many a tribe, but never have I seen one like you in prudence and generosity.'

LXXXV

THE SAME

A remarkably vigorous poem, celebrating the victory of the Bakrite tribe of 'Ijl, at a place called Falj, over the Kalbites (*ante*, p. 152). Nearly every verse contains a bitter scoff. As 'Ijl was not nearly connected with Shaibān, the subject of praise in the preceding poem, we must assume that Maqqās was accustomed (as indeed he says in v. 4 of No. LXXXIV) to visit other tribes than that in which his family of 'Ā'idhah was settled, and to praise them in his poems.

(1) Woe to thee, woe to thee, Imra' al-Qais, after that [the horses] have placed their feet in the footprints of the riding camels!

(2) And if thou hast once been saved from the depths [of destruction], beware that thou assail us not ever again in thy reckless folly!

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* See scholion, p. 608[4], BDuraid 67[18], and BHishām 62[16].

(3) [Your] horses remembered the barley they were wont to champ in the evening: but we are men accustomed to feed our steeds on cut dry fodder.

(4) And by God! if Imra' al-Qais had not been able to outstrip our horsemen at Falj,

(5) He had spent the summer a prisoner, or had had to treat a wound from a spear from which thou mightest have seen behind him blood sprinkled and oozing in drops.

(6) May I be a sacrifice for men who made [their foes] think hard upon their past luxurious life, when thou mightest have seen their nostrils snorting with their exertions over a meal of dark-red *tharīd*!

(7) Verily the Sons of 'Ijl administered to you a morning draught that caused you to forget [all past things], delicious, hot!

(8) Do ye come to us to seek for the poor remnant of our possessions, striving in your folly to thrust upon us discomfiture?

NOTES

(1) According to a note in the British Museum codex, the Imra' al-Qais addressed is the son of Baḥr son of Zuhair b. Janāb of Kalb.* The last-named was a celebrated personage in Arabian legend, but it is difficult to find a certain place for him in history. He is said to have lived a very long life, and to have wielded great power over the northern Arabs: one statement made about him is that he was appointed by Abrahah, a viceroy of the Abyssinian king in the Yaman, to control the tribes of Bakr and Taghlib (*Agh.* xxi. 95[15]): this Abrahah does not appear to have been the last Abyssinian viceroy of that name, the invader of Mecca in the year of the Prophet's birth, *circa* A. D. 570, but a predecessor. That Zuhair was a real personage seems certain, for his descendants are enumerated in the *Aghānī*, xxi. 102–104, and include many persons well known in historical times. A grandson of Zuhair's named Imra' al-Qais is mentioned in the *Aghani*, *l. c.*, p. 104[1,2]. The great tribe of Kalb, descended from Quḍā'ah, of which he was the chief, dwelt in the relatively fertile region of the Wādi-l-Qurà and the Jauf. The conflict of Kalb with the tribe of 'Ijl, celebrated in the poem, is not, so far as I have been able to ascertain, mentioned elsewhere. Falj is the name of a place where a battle was fought between Shaibān and Tamīm, otherwise called the Day of al-Ghabīṭ (*Naqā'iḍ* 313), in which the former tribe was defeated: but a Day of Falj between Kalb and 'Ijl is not recorded.

The verse refers to the custom, often mentioned before, of leading the horses of a party intending to attack an enemy alongside of the riding camels, and mounting them on arrival at the place of action. The led horses, lagging behind, are said to place their feet in the footprints of the camels, and the implication is that they were not eager to meet the foe: the horses of Imra' al-Qais's party are evidently intended.

(3) This verse carries on the irony of v. 1. The enemy's horses, accustomed to feed on barley (which would be grown in the oases of the country of Kalb), did not show any eagerness to meet the horsemen of the Desert, whose hardy steeds were accustomed to less succulent fodder.

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* On p. 38[8] of the Arabic text (vol. I) this verse is quoted, with the name *Ibn Baibata*, 'son of Baibah', in place of Imra' al-Qais: the only person of this name known to me is al-Ḥārith b. Baibah, who was a man of the Mujāshi' b. Dārim, of Tamīm. He was a contemporary of al-Mundhir III of al-Ḥīrah (*Naq.* 298[13]).

(5) *I. e.*, he would either have been taken prisoner, or would in his flight have received a shameful wound in the back from his pursuing enemy.

(6) Another scoff at the enemy. *Tharīd* is a mess of bread crumbled into broth, and stewed meat added thereto. For *nawākhirā*, ' snortings', there is a *v. l. bawākhirā*, which would mean ' steaming platters'.

(7) This also is a scoff: the attack in the morning is figuratively spoken of as a morning draught of hot spiced wine (*ṣabūḥ*). 'Ijl, a division of Bakr b. Wā'il: 'Ijl, according to the genealogists, was brother of Ḥanīfah, but nevertheless took part in the exodus to al-'Irāq.

(8) Another sarcasm, again pointed at the contrast between the luxurious and well-fed tribe of Kalb and the hardy desert warriors of 'Ijl. ' Poor remnant' is of course ironical.

LXXXVI

RĀSHID SON OF SHIHĀB, OF YASHKUR, OF BAKR B. WĀ'IL

According to some authorities the poet's father's name was Sihāb. This and the next piece must be taken together. They relate to an angry contention between two branches of Bakr b. Wā'il, Yashkur, headed by the poet, and Shaibān, headed by Qais son of Mas'ūd. The subject of the quarrel appears to be ' the mail-coats of the Son of Ṭaibah ', referred to in v. 11, but we are not informed more particularly on the matter. In this piece the poet, evidently a chief of his tribe (since in the commentary to the *Ḥamāsah* he is said to have borne the burden of numerous ransoms of prisoners, apparently in the time of King 'Amr b. Hind), challenges Qais to act justly in the matter in dispute, and threatens him with warfare if he does not, and with disgrace at the gathering of Arabs of Ma'add during the Sacred months at the Fair of 'Ukāḍh. Of Rāshid very little is recorded. Qais b. Mas'ūd is better known. After the deposition of an-Nu'mān Abū Qābūs, the last king of al-Ḥīrah, about A. D. 605, the Arabs bordering on Mesopotamia, being no longer held in check as they had been by the Lakhmite kings, took to raiding the cultivated lands of the Sawād, and even approached the neighbourhood of Ctesiphon itself. In order to control them Khusrau Parvēz appointed Qais b. Mas'ūd to the charge of al-Ubullah,* an ancient commercial town on the Shaṭṭ al-'Arab, not far from the site of the later al-Baṣrah, assigning to him its revenues and those of the district depending on it on condition that he maintained peace along the desert frontier. It was while Qais held this office that the celebrated battle of Dhū Qār was fought, when the men of Shaibān, 'Ijl, and Yashkur, the sections of Bakr settled in 'Irāq, defeated a large force of Arabs subject to the Persian king, with two thousand Persian cavalry added to them. This affair happened approximately in A. D. 610. Khusrau, enraged at the failure of Qais to control the Arabs, before the battle cast him into prison at Ctesiphon, where he died. Another version is that he accompanied the Persian host to the battle, and fled away during the rout: a verse attributed

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* The Greek 'Απόλογος of Seleucid times. It is now occupied by the site of New Baṣrah (Le Strange, *Lands of the Eastern Caliphate*, p. 47).

to al-Aʿshà (*Naq.* 644[14]) is cited to prove this; according to this story he was imprisoned by Khusrau afterwards. That he died a prisoner appears certain. He was the father of Bisṭām b. Qais, a well-known chief of Shaibān in the early years of the seventh century, who professed Christianity.

The date of our poem must be before the deposition of an-Nuʿmān Abū Qābūs, probably somewhere about the end of the sixth century.

(1) I lay awake, and there came upon mine eyes no particle of drowsiness; and by God! my condition was not due to love or to sickness:

(2) But tidings had reached me from a certain man—and my provision for my journey is not evil, as he falsely said:

(3) No! I hold far away my garments from foul speech: but some people's garments are defiled with treachery.

(4) Hold then, Father of al-Khansā! revile me not, lest thou gnash thy teeth with repentance in the days to come;

(5) And threaten me not! verily, if thou meetest me face to face, [thou shalt find that] I have with me a Mashrafite sword, with notches on its smiting-edge from long use,

(6) And arrows, alike in length, smooth and slender like leathern thongs, and a bow that twangs, made of the topmost branch of a hard-wood tree, not growing by water, and not of *nasham*-wood,

(7) And a spear quivering continuously in the joints, tawny, hard, and a mail-coat studded with pins, smooth and even in the seams,

(8) Double in its weaving, compact, or of the workmanship of Ḥuṭamah, that covers a man's fingers and palms and feet.

(9) All these I borrow from stores of weapons going back to ʿĀd—and in you aforetime used to be poverty in respect of treachery, or a total absence of it.

(10) Yea, till but lately was I the protected guest of a house and the companion thereof: but now has Qais hardness in his hearing!

(11) O Qais son of Masʿūd son of Qais son of Khālid, wilt thou deal faithfully with the mail-coats of the Son of Ṭaibah, or art thou purposed to draw upon thee blame—

(12) Blame that will cover with shame the man and his family, by the *sarḥah*-tree with slender branches, in the shade of which is pitched the tent of leather?

NOTES

(1) *Wa-mā dahrī* may here mean, as in No. LXVII. 1, 'it is not my wont (to suffer from love or sickness)': but the wide meaning of *dahr*, 'any indeterminate space of time', is also compatible with the rendering of the text.

(4) The 'Father of al-Khansā' is presumably Qais son of Masʿūd, named in v. 11.

(5) 'Mashrafite sword', see *ante*, No. XII, 10. Swords are often described as having notches in

their edges, indicating the many combats in which they have been used before; thus an-Nābighah I, 19:

In them no defect is found, save only that in their swords
are notches a many, gained from smiting of host on host.

(6) 'Smooth and slender', *saljam*, a word of uncertain meaning. For *far'*, the topmost branch of the tree of which the bow is made there is a *v. l. filq*, meaning that the branch is cleft so as to make two pieces from which bows can be fashioned (see No. XXXVIII, note to v. 17). The tree is that (according to the Lexx.) variously called *nab'ah*, *shauḥaṭ*, *sarā'ah*, and *shiryānah*: it grows in the mountains of the Sarāt, and should be fed only by the rain, not by water of irrigation (*saqy*), which would make its wood soft. Lastly, it is not a bow of *nasham*-wood; the Lexx. show that this wood was by some highly approved for making bows, a verse of Imra' al-Qais and another by a poet of Hudhail being quoted in which it is referred to with praise.

(7) The use of the dual (*al-ka'baini*) for the knots or joints in the bamboo spear is curious: Marzūqī suggests that it means the two extremities, *i. e.*, the knots in the upper and those in the lower part. 'Pins', *qutr*, the pins which hold together the various portions of the mail-coat.

(8) Ḥuṭamah son of Muḥārib, of the tribe of 'Abd al-Qais, was a celebrated maker of mail-coats.

(9) 'Ād: see *ante*, No. XL, note to v. 85.

(10) The rendering adopts Aḥmad's reading *zumainan* for *zamānan*.

(12) The reference here is said to be to the gathering of the tribes at the Fair of 'Ukādh, held in the Ḥijāz above Mecca during the pilgrimage month, when war was forbidden. The *Sarḥah*-tree was a large tree in the camping ground, underneath which the tents were pitched.

The poem in the British Museum and Vienna recensions has three more verses: but they are not consecutive with v. 12, and express the poet's praise of himself. The following is their translation:

(13) I have built me in Thāj a tower of stone, that I may make it a stronghold against him who seeks to abase me:

(14) Proudly it rises, tall—the birds slip down before attaining to its height: it is built of blocks of stone which Iram quarried for it of old;

(15) To it seeks for refuge the wretch in terror of death, and to it repairs the starveling who hopes for plenty in place of utter want.

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(14) Iram, the son of 'Ād: the name is used here, as 'Ād in v. 9, to indicate immemorial antiquity. The building is, of course, not a real tower, but the glory and prestige of the tribe, as in Suwaid's poem, No. XL, v. 63; hence the reference to its antiquity, which would be out of place if only the poet's own life were intended. For the phrase about the birds slipping down before they attain its height, *cf.* Imra' al-Qais xx, 60, *tazillu-ṭ-ṭairu 'an qudhufātihī*; the same expression is used by Bishr b. Abī Khāzim in a verse cited LA xi, 185[12].

LXXXVII

THE SAME

SEE the introduction to the preceding piece. Here the quarrel between Yashkur and Shaibān has resulted in bloodshed, the death of one 'Amr, apparently a kinsman of the chief Qais b. Mas'ūd of Shaibān, and the wounding of Qais himself (v. 6). It would seem, from the oath by the Ka'bah in v. 7, that the poet's tribe was still heathen when the poem was composed.

(1) Who will carry this message for me to the young men of Yashkur, that I see coming upon us a time that will give many occasions for stout endurance?

(2) And I counsel you in respect of the tribe of Shaibān—verily they are a people who build up great deeds to boast of:

(3) In spite of that Qais said, Qais son of Khālid—'Verily Yashkur is sweeter to eat than dates, if we should encounter them!'

(4) I saw thee, when thou didst recognize our faces, turn away and become content in spirit, O Qais, in respect of 'Amr;

(5) Thou didst consider the blood which our spears had spilt mere gushes of spring showers, or like purple dye about the throat;

(6) And we brought thee to a bed whereon thou layest all the summer long, with thy wounds tended within the curtain by thy women.

(7) Think not that we and our company are like the 'Amrs—nay, we, by the House of God! are nearer to Bakr than ye,

(8) The whole body of us, and we are not—well thou knowest—a mixed crowd, but are far removed from base qualities and treachery.

NOTES

(2) The reading *'ibnā'*, preferred by Aḥmad in place of *'abnā'*, has been followed in the translation.

(3) The idiom 'to eat up a people', in the sense of spoiling and destroying them, is common; for another example see No. LXXXVIII, v. 7.

(4) In spite of the boast of v. 3, Qais is afraid to face Yashkur, and is content to allow the blood of his kinsman 'Amr, who had been slain by them, to go without vengeance being taken for it.

(5) 'Purple dye', *urjuwān*, Pers. *arghawān*, Aram. *argwānā*, Heb. *argāmān*, a very ancient word, going back to the Assyrian *argamannu*.

(6) From this verse it appears that, in spite of the evasion mentioned in v. 4, some encounter took place between Yashkur and Qais, in which the latter received wounds.

(7) In this verse I have adopted the reading of the British Museum recension in preference to that of our text, 'nearer to *'Amr* than ye': the latter seems to have no sense. The verse, taken with v. 8, claims for Yashkur that they are of the purest stock of Bakr, without any admixture of outsiders, and

faithful to the great reputation of the tribe and the ties of common blood—not people like Qais's kinsman 'Amr ('the 'Amrs'), of no account, whose blood can be safely left unavenged. 'The House of God' is the Ka'bah of Mecca.

LXXXVIII

AL-ḤĀRITH SON OF ḌHĀLIM, OF MURRAH

THE two pieces which follow are ascribed to one of the most famous and picturesque personages of old Arabian legend, the man of blood and violence called al-Ḥārith son of Ḍhālim. He was a member of the house of Murrah (*ante*, No. XII, introduction), a subdivision of Dhubyān, but not of the same branch of it as that to which al-Ḥuṣain b. al-Ḥumām belonged: his ancestor was Yarbū' son of Ghaidh son of Murrah. In his youth his family had been attacked by the men of Ja'far b. Kilāb, of the tribe of 'Āmir b. Ṣa'ṣa'ah, and his father Ḍhālim and other members of his house slain. The duty of avenging this shedding of blood lay upon him, and this was the beginning of his adventures when he grew up.

When the sway of the Kings of Kindah passed away in Northern Arabia (see *ante*, No. XLII, note to v. 22), about or shortly before the middle of the sixth century A. D., the supremacy over the great central group of Qais 'Ailān (which had under the Kindites been held by Ma'dī-Karib son of al-Ḥārith al-Kindī) came into the hands of a powerful chief named Zuhair son of Jadhīmah, of the tribe of 'Abs. The two great confederacies which made up nearly the whole of Qais 'Ailān were called Ghaṭafān and Hawāzin respectively: 'Abs belonged to the former. Zuhair had the countenance and support of the Lakhmite kings, to one of whom he had given a daughter in marriage. Hawāzin chafed under his harsh and oppressive rule, and eventually he was assassinated by Khālid son of Ja'far b. Kilāb, of 'Āmir b. Ṣa'ṣa'ah, the most powerful of the confederate clans. After Zuhair's death the unity of Ghaṭafān and Hawāzin broke up: his son Qais retained the chiefship only of the tribe of 'Abs in Ghaṭafān, and became distinguished later as the head of that tribe in the long fratricidal war, called the War of Dāḥis, which was waged between the brother-tribes of Ghaṭafān, 'Abs and Dhubyān. Hawāzin broke off altogether from the other Qaisite tribes, and for many years maintained an active feud with Ghaṭafān under the captaincy of the House of Ja'far b. Kilāb (for this see the Introduction to the *Dīwān* of 'Āmir b. aṭ-Ṭufail). Khālid, the slayer of Zuhair, was now the chief of Hawāzin, and in favour at the Court of al-Ḥīrah: he had also, it is said, been the leader of the raid against Murrah in which al-Ḥārith's father Ḍhālim had been killed. Al-Ḥārith, now grown up, visited al-Ḥīrah during the reign of a prince whom the legend calls an-Nu'mān Abū Qābūs (*circa* A. D. 580–602), but who according to chronology (see below) must have been one of that king's predecessors, perhaps King Qābūs (569–573). There injurious words passed between al-Ḥārith and Khālid, and, notwithstanding the protection of the Prince, al-Ḥārith slew his adversary one night when asleep in his tent. This outrage—for at the King's Court all tribal visitors to his precincts were under sanctuary (*jiwār*), and bound to abstain from violence against one another—greatly shocked public feeling in Northern Arabia. Al-Ḥārith had to flee, and found that no tribe to which he appealed—not even his own—was willing to grant him more than temporary protection against the pursuit of the Lakhmite king. His adventures in

the life of vagabondage to which this led are the subject of the main part of the legends concerning him, and are illustrated by many pieces of verse by himself and other poets. The story is told at considerable length in the *Aghānī*, x. 17–29, and is summarized in Caussin de Perceval's *Essai*, ii. 443–53 and 489–94. At an early stage in the pursuit the king of al-Ḥīrah, being unable to lay hands on al-Ḥārith himself, confiscated the property of certain women-clients of his, consisting of camels and their attendants. Al-Ḥārith's answer to this was another deed of blood. His cousin Sinān son of Abū Ḥārithah of Murrah, who was married to al-Ḥārith's sister Salmà, had in his family for fosterage a son of the king named Shuraḥbīl. Al-Ḥārith presented himself before Salmà, and told her that her husband Sinān had commissioned him to bring the boy to him. Having thus obtained possession of the child, he took him away into the wilderness, and killed him. Our poem No. LXXXVIII relates to this murder, while No. LXXXIX deals with the slaying of Khālid.

As regards the date of these occurrences, one certain fact is that the killing of Khālid took place before the battle of Shi'b Jabalah, for there the group of 'Āmir b. Ṣa'ṣa'ah was commanded by Khālid's brother al-Aḥwaṣ (see Introduction to the *Dīwān* of 'Āmir). There are good reasons for dating this battle (approximately) in A. D. 570. Khālid's murder must have preceded it by more than a year, for it was previous to the battle of Raḥraḥān (*Agh.* x. 26), when Ma'bad b. Zurārah was taken prisoner by the men of 'Āmir b. Ṣa'ṣa'ah. But an-Nu'mān Abū Qābūs, as already stated, did not become king in al-Ḥīrah till A. D. 580 at the earliest: he cannot therefore have been the king whose son was assassinated by al-Ḥārith, and v. 3 of our poem must either be spurious or refer to some one else. It is probable, as already stated, that the king of al-Ḥīrah at the time was an-Nu'mān's uncle Qābūs, who may possibly have had a son also called Qābūs, and thus have been entitled to the tecnonymic Abū Qābūs.* Abū 'Ubaidah refers the relations between al-Ḥārith and the Court of al-Ḥīrah to a certain al-Aswad, perhaps a brother of Qābūs and al-Mundhir IV, who never reigned. This al-Aswad is however probably too late, if (as is implied in *Agh.* x. 24, bottom) he be the same as the prince praised by al-A'shà in his poem entitled *Mā buka'u*; for al-A'shà died about A. D. 629, nearly sixty years after al-Ḥārith's time.

Our poem is characteristic of the age and the man. The killing of a poor young boy, the King's son, is magnified as a great exploit (v. 4), worthy to be set side by side with the slaying of the powerful Khālid (v. 6). Pride and violence lead the speaker to attack the King in insolent and obscene language (v. 7), and to threaten what he had small chance of carrying out (v. 8). The practice of sending out town-born children to be fostered among the Beduin under the more strenuous and healthy conditions of desert life, here exemplified, is mentioned in several other cases during the Lakhmite dynasty; it will be remembered that the Prophet Muḥammad himself was given out to be fostered in the tribe of Sa'd b. Bakr, one of the families of the Hawāzin, and remained with them till he was five years old (BHishām 103 ff.).

(1) Tarry, ye twain, and listen: I will tell you, since ye ask: [I am] a man who wages war against his cousin, while [the King is] a man bereaved, repentant sore!

* BAthīr in *Kāmil* I. 415 absurdly makes the king an-Nu'mān son of Imra' al-Qais, great-grandfather of an-Nu'mān Abū Qābūs: this is some seventy years too early.

(2) And I swear that had it not been for those who stood in the way, this keen sword, bright in its steel, had mingled the blood of both together.

(3) Thou thoughtest, O Abū Qābūs, that thou wast safe; and thou hadst not yet met with abasement, thy nose pressed down to the dust.

(4) And if there be a few parcels of camels seized, and a few boys—here is the son of Salmà! his head is a notable thing, not to be made light of.

(5) I assailed with my serpent-sword the top of his head—and do any but noble men take on themselves desperate deeds?

(6) I burst upon him as I burst upon Khālid: and my weapons are greatly loathed by the heads of men!

(7) Thou limb of an ass* that has spent the night cropping the short grass! Shalt thou eat up my clients, and thy client be safe?

(8) I began with that one: then I make a second with this: as for the third, men's temples shall whiten with the horror of that deed!

NOTES

(1) The scholiast considers that the two persons mentioned in the second hemistich are (1) the poet himself, whose 'waging war against his cousin' refers to the wrong he did to Sinān son of Abū Ḥārithah (the cousin) by slaying when under his protection the young prince Shuraḥbīl, and (2) the king of al-Ḥīrah, the bereaved and mourning father, whose son has been slain; on the whole this seems the best interpretation, though others are possible.

(2) *I. e.*, but for the guards that surrounded the king, I would have slain himself as well as his son.

(3) This verse is omitted by those who deny that the slain boy was the son of an-Nu'mān Abū Qābūs. Al-Aṣma'ī used to assert that the prince was the son of 'Amr son of al-Ḥārith (?), grandfather of an-Nu'mān: Abū 'Ubaidah, on the other hand, said that the boy was son of al-Aswad son of al-Mundhir III. There are chronological difficulties in holding the king to be an-Nu'mān Abū Qābūs, for which see the introduction.

(4) 'If, on the one hand, thou, O King, hast taken advantage of me in seizing the camels of my clients with the slaves attending to them, on the other, my killing thy son is a much more important matter.' The boy is said to be called 'son of Salmà', because he was given over for fosterage to Salmà, al-Ḥārith's own sister, and wife of Sinān son of Abū Ḥārithah. It is not impossible that by Salmà the king's own mother may be meant, and the boy be called 'son of Salmà' by suppression of a generation. †

(5) 'Serpent-sword', *Dhu-l-ḥayyāt*, the proper name of al-Ḥārith's sword, so called because it had a serpent figured on either side. In some of the poems which al-Ḥārith made upon his adventures his sword is called *Ma'lūb*, which probably means 'with its hilt bound round with the sinew taken from the neck of a camel'. Another famous sword was called *Dhu-n-nūn*, because it had on it the figure of a fish: it belonged successively to Mālik son of Zuhair of 'Abs, to Ḥamal son of Badr of Fazārah, and to al-Ḥārith son of Zuhair of 'Abs, each getting it by killing its provious possessor.

(7) 'Clients': certain women who were the clients of al-Ḥārith had their possessions confiscated

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* Paraphrase.

† See *Agh.* ix, 166[2]: an-Nu'mān's mother was Salmà, daughter of 'Aṭīyah, a goldsmith of Fadak.

by the king of al-Ḥīrah, when he was unable to reach al-Ḥārith himself: see the introduction. It was in retaliation for this that al-Ḥārith slew the king's son.

(8) 'That one', *i. e.*, Khālid son of Ja'far b. Kilāb, Chief of Hawāzin; 'a second', the king's son; 'the third', a threat to assassinate the king himself. The feminine noun to be understood with *hādhī*, *hādhihi*, and *thālithah* is *khuṭṭah*, 'case', 'affair', 'matter'.

LXXXIX

THE SAME

SEE the introduction to No. LXXXVIII. The first six verses of this poem dwell upon the slaying of Khālid, chief of the Banū Kilāb of 'Āmir b. Ṣa'ṣa'ah, which the poet conventionally speaks of as the cause of the severance from him of his mistress Salmà. Khālid's successor in the chiefship, al-Aḥwaṣ, is mentioned in v. 4. For the rest of the poem dealing with the legendary kinship of the House of Murrah, the poet's family, with the Quraish, see the note to v. 7. The contrast between the hardships of nomad life and the imagined ease and security of town society in Mecca, dwelt upon in vv. 20–23, is interesting.

The poem belongs to a series relating to the poet's adventures among the various tribes to which he appealed for protection after the mortal offence he had given to the king of al-Ḥīrah by killing Khālid and the king's son: of this series there are several fragments in the *Aghānī*. He was no more fortunate with the Quraish than with others. Eventually he obtained protection from a king of Ghassān, the hereditary enemies of the Lakhmites (see *ante*, No. XLI, note to v. 14), another an-Nu'mān. But here too his violence and recklessness led to his death, as will be found related in *Aghānī*, x. 28–9.

(1) Far away has Salmà gone, and taken up her abode among enemies, towards whom thou urgest on the unbroken young she-camels;

(2) And my people inhabit the mountain-side of Qanawān, while she dwells in the meadows of Bīshah and ar-Rubāb.

(3) And my sword it was that cut the tie between me and her, when I dealt, with full purpose, a sudden blow upon Kilāb by killing Khālid,

(4) And when al-Aḥwaṣ and his son took charge of her: already were they wroth with me, but they hit not the mark.

(5) Yea, of set purpose I clothed those twain with a robe of shame, even as I clothe their women with mourning garb;

(6) And in sooth on the Day of Ghamrah—this is no vain boast!—I left the booty and the many captives to others.

* * * * * * * * * *

(7) Nay, never will I revile Quraish, let whomsoever it may concern take offence thereat or no!

(8) My people are not in truth Tha'labah son of Sa'd, nor the men of Fazārah with hairy necks:

(9) My people, if thou askest, are the Sons of Lu'ayy in Mecca, they who taught mankind how to smite with the sword.

(10) Foolish were we when we followed the Sons of Baghīḍ, and left those nearest to us as men count kinship,

(11) Like the folly of one sent on ahead [to arrange for watering the herds], who, when he has drunk his fill, pours the water on the ground and follows the mirage.

(12) By thy life! verily I love Ka'b and Sāmah my brothers as I love wine!

(13) Ghaṭafān was no father to me, but Lu'ayy was my begetter in very truth;

(14) And when I looked on the Sons of Lu'ayy, I felt in me the glow of affection due to close ties of kinship.

(15) I raised my spear when they cried 'Quraish', and I recognized the likeness in disposition and in lofty rank.

(16) My company is a piece split off from them [and planted] in Najd, who are a torment to those who war against them.

(19) Every day they hold opposed to the [enemy's] hosts their Mashrafite swords and their javelins.

(18) Yea, by God! I never incurred the guilt of any crime, nor did I ever rend the veil of one of my own kin.

(20) And if I had wished, I had been one of them, [a settled townsman], and had not wandered [over the wilderness], following the clouds [for pasture];

(21) I had not spent the summer in ash-Sharabbah, every day keeping the flies away from their waters—

(22) Brackish waters in an evil lodging, where their camel-calves pass the night shivering and hungry.

(23) It is as though a crown were bound on [my tribesmen's] brows, when their camels, lean and emaciated, come down to the water to drink.

* * * * * * * * *

(17) And Rawāḥah the Quraishite filled my camel-saddle with his own camel, and looked not for requital—

[(24) A beast on which the saddle-trees, the girth, and my keen sword [in its bag], seemed as though they were bound upon a slender-waisted sturdy wild-ass.]

NOTES

(1) The Salmà here mentioned is evidently, from the places named in v. 2 and the tenor of v. 3, a woman of Kilāb, a sub-tribe of 'Āmir b. Ṣa'ṣa'ah, the most powerful tribe of the confederacy of Hawāzin.

(2) *Qanawāni*, 'the two spears', dual of *qanà*, is the name of two mountains in the upper course of the Wādi-r-Rummah in the country of Ghaṭafān, where the homes of the Banū Murrah were

situated. Bīshah, a country to the south of aṭ-Ṭā'if, where there were settlements of 'Āmir b. Ṣa'ṣa'ah.

(4) 'Al-Aḥwaṣ and his son 'Āmr', in the original *al-Aḥwaṣāni*, 'the two al-Aḥwaṣ'. In Arabic such duals are very common; *e. g.*, *al-'Umarāni*, the Caliphs Abū-Bakr and 'Umar: *al-Ḥasanāni*, al-Ḥasan and al-Ḥusain, the two sons of 'Alī, &c.

(6) 'The Day of Ghamrah', evidently an encounter with the tribe of Kilāb, is not mentioned in the legends related about al-Ḥārith b. Ḍhālim. Apparently vv. 4 and 5 refer to this encounter.

(7) From this verse onwards the poem is an attempt to get the tribe of Quraish, the well-known and powerful occupants of Mecca, to take the poet under their protection as one of themselves. The story told (which will be found set forth at great length in pp. 101–103 of the Arabic text) is that a woman named al-Bāridah, of the tribe of 'Abd al-'Uzzà (renamed by the Prophet 'Abdallāh) b. Ghaṭafān, was the wife of Lu'ayy son of Ghālib, a celebrated chief of the Quraish, and bore him a son named 'Auf. When Lu'ayy died, she returned to her own tribe, and married Sa'd b. Dhubyān, to whom she bore Tha'labah b. Sa'd. 'Auf, then a child, went with her and was adopted and brought up by Sa'd with his own children. On Sa'd's death Tha'labah repudiated all connexion with 'Auf, and excluded him from the inheritance. As he was left, in distress at this treatment, by the road-side, Fazārah son of Dhubyān passed by, and took him into his own family, marrying him to his daughter Hind. His son by Hind was Murrah, the patriarch of al-Ḥārith's tribe (see the genealogy on p. 35, *ante*). This claim that 'Auf, the father of Murrah, was really of the tribe of Quraish is said to have been admitted by the Caliph 'Umar, who offered, if the Banū Murrah desired it, to incorporate them again in the Quraish. But upon reflection they are said to have replied that they preferred to be lords and chiefs in Dhubyān to being inferior members of the tribe of Quraish.

(10) Baghīḍ, son of Raith, son of Ghaṭafān, and father of Dhubyān, Anmār (*ante*, No. V), and 'Abs.

(12) Ka'b and Sāmah were two sons of Lu'ayy.

(15) 'To raise the spear', equivalent to 'presenting arms' at the salute, when the war-cry of the tribe—its tribal name—is cried. 'Lofty rank', *qibābā*, literally, 'in respect of leather tents', such tents being only used by chiefs and great men: see *ante*, No. V, note to v. 3, and No. XLIX, v. 5.

(19) Our commentary says that this verse refers to the Quraish: it appears, however, better to take it as a continuation of v. 16, and descriptive of the valour in war of the poet's house of Murrah: Aḥmad, it will be seen, reads *aqamnā* for *aqāmū*, which would make this arrangement certain.

(18) 'Rend the veil', *i. e.*, attack the honour of the women of his clan.

(20) 'Of them', *i. e.*, of Quraish. He contrasts the imagined comfort and competence of town life with the precarious existence of the Beduin.

(21) Ash-Sharabbah, a country often mentioned in the old poetry among the possessions of Ghaṭafān; it is said to be the coldest part of Najd during the winter, and therefore presumably among the highest: it lies between the upper part of the torrent called the Wādi-r-Rummah * on the west and the torrent called al-Jarīb on the east: the Jarīb falls into the Rummah. It is said to have been covered with trees, and we see from this verse that it was the summer quarters of the tribe, and therefore possessed a water-supply which did not fail at that season. But, as v. 22 shows, the water was brackish, and probably issued from springs at the junction of the lava fields (*ḥarrahs*) with the underlying rock, limestone, granite, or sandstone. Such water is generally brackish and bad (Doughty, ii. 472 ff.). The second hemistich, 'keeping the flies away from the waters of the tribe', is interpreted by the scholiast as meaning that he kept away enemies; there are two interesting variants: one reads *adh-dhi'ābā* for *adh-dhubābā*, 'wolves' for 'flies', which would be another word for enemies; the other has quite a different phrase—*a'uddu 'alà miyāhi-himu-dh-dhinābā*, 'I count at

* See No. V, introduction.

their waters the number of the buckets drawn', which implies that the water is scanty and must be sparingly used.

(23) This verse implies that the water available is barely enough for all, and that the men of Murrah count themselves lucky when they get even an insufficient share of it: it therefore supports the second variant of v. 21 mentioned above.

(17) This verse, in the place where it stands, breaks the sequence, and evidently belongs to a different section of the poem. It appears that the Quraish refused al-Ḥārith the protection he sought; but a man named Rawāḥah, of the family of Jumaḥ gave him a good camel to speed him on his way northwards. V. 24 is added from the *Aghānī*, x. 28: it is the conventional praise of a swift-riding camel.

XC

AL-ḤUṢAIN SON OF AL-ḤUMĀM OF MURRAH

For the occasion of this poem, and an account of the author, see *ante*, No. XII, introduction and notes. The piece evidently wants a beginning. Vv. 1–4 are al-Ḥuṣain's reported speech to the men of Ṣirmah, and must have been preceded by some verses setting forth the circumstances, and mentioning that the poet did his best to prevent bloodshed and compose the quarrel:—'these were the words I addressed to them'. He then passes to the battle which followed, when they would not hearken to him (vv. 5–8); and winds up the poem with an outburst of horror at the bringing of aliens—Muḥārib—into their quarrel (vv. 9–12). The shame of inviting strangers to come in to capture and enslave the free-born women of the tribe's own stock naturally appealed strongly to the proud Arab.

(1) 'O ye two brothers of mine, of our father and mother, let our two clients of Quḍā'ah take themselves away!

(2) 'And if ye will not do that, then, I adjure you, do not fasten upon us a burthen which we reject with anger!

(3) 'For we are the children of Sahm son of Murrah: we find for ourselves no other descent but theirs, and no one else who claims kinship with us.

(4) 'When we count up our ancestry, ye see that our father is your father: and ye certainly shall not find us prone to evil speech against you.'

(5) But when I saw that patience brought me no profit, and that the day was all darkness, showing the stars at noon,

(6) We burst upon them there in the hollow plain—'May ye have no mother', we cried, 'and no father!'

(7) We set on them with our swords, thin in the smiting edges, whetted keen, and with tawny spears that quiver when they are brandished, stubborn.

(8) And they blenched not, what time our host dashed into theirs, but they looked full-face at Death unmixed, the dusky.

(9) No wonder! But when Muḥārib came upon us with a thousand horsemen, eagerly pressing on, in a host together—

(10) They, the clients of our clients, to take captive our women! O Tha'labah, verily ye have brought here a hateful thing, Tha'labah!

(11) I said to them—'Ye house of Dhubyān, what has come to you—may ye perish!—that this year ye walk not in the right way?'

(12) Their chiefs invited one another to the worst of deeds, and Mauḍū' has become thereby a place to which that [shame] will cleave for ever!

NOTES

(5) Compare No. XII, v. 4, and note.

(6) 'The hollow plain', *al-Jaww*: this may be a proper name: for the meaning of the word see *ante*, No. XLIII, note to v. 2. In this verse the expletive *lā lakumū 'umman wa-lā abā* is no longer a mere strengthener of the phrase, but an imprecation charged with meaning.

(7) 'Whetted keen', *muhannad*: this may also mean '(a sword) made of steel from India'.

(8) The words *ṣirf*, 'unmixed', and *aṣhab*, 'reddish-brown', are both commonly used of wine; and the metaphor here may have reference to that. 'Draughts of death', 'wine of death', are phrases often occurring in the old poetry: *e. g.*, Nābighah I. 17; Ḥassān, *Dīw.* xx. 1.

(9) 'No wonder!' because our foes were our own stock, and it would have been unworthy to charge them with cowardice: but the bringing in of the alien Muḥārib is another matter altogether, a horrible treason against the unity of the tribe.

(10) Tha'labah, *i. e.*, Tha'labah b. Sa'd: see the genealogical tree at p. 35, *ante*. Muḥārib was descended from Khaṣafah son of Qais 'Ailān, the common ancestor of Ghaṭafān and Hawāzin, but appears generally to have adhered to the latter. The tribe came into the quarrel as a confederate or client, *maulà*, of Tha'labah b. Sa'd.

(11) Compare No. XII, v. 25.

(12) Mauḍū', or Dārat Mauḍū', was the place of the battle in which al-Ḥuṣain defeated the coalition against him: see No. XII.

XCI

'ĀMIR, OF MUḤĀRIB, CALLED AL-KHAṢAFĪ

A rejoinder to No. XC by a man of the tribe of Muḥārib: see the introduction to Nos. XII and XC. We hear very little about this tribe, and no famous man belonging to it is mentioned in Arab legend; it had its lands to the south of Jabal Salmà, in upper al-Qaṣīm, between Ṭayyi' and Hawāzin. This does not prevent the poet from making extravagant claims to ancient glory (vv. 15–27). The leader of Sahm in the War of the Ḥuraqah is mentioned by name in v. 28.

(1) Who will carry a message to Sa'd son of Nu'mān, and Sa'd son of Dhubyān who binds his turban so pompously—



(2) The two branches of the Children of Dhubyān, since their judgement is perverted, and they have been given a drench of bitterness against us?

(3) Ye wrongfully stirred up war against us: then ye inclined to peace after that the affair had become embroiled and difficult.

(4) And we were not with you at your debauch, when ye drank down, bereft of reason—by God!—an ill-omened draught;

(5) Nor did we put far away from us your two standards on a mountain-peak wherefrom the nimble kid of the wild-goats slips and is dashed to pieces;

(6) Nor did we post our footmen in the narrow pass and say to them—'Let him who is most cautious shoot at the horsemen'.

(7) And many the day of which a man would wish that he had died before it have we faced, steeling our hearts thereto, terrible though it was;

(8) We called the Children of Dhuhl thereto, and our people the Children of 'Āmir, what time [through darkness and distress] the Sun looked for no place of rising.

(9) And on the Day of Rujaij our horse brought early in the morning on the host of Ṭayyi' an attack—long-necked steeds bearing a forest of spears;

(10) We sent their heads tumbling down on the hard rock, what time our swords of Grecian steel gathered notches from blow on blow.

(11) And we bend our horses, lank in the belly and lean, upon the danger-point, and cause them to overwhelm the warrior who attacks us as he lies wounded there:

(12) We strike our steeds until we conquer their reluctance to go forward and on through that which the soul shrinks from in aversion.

(13) O Tha'labah, were it not that your claims upon us from the oath of alliance have been strengthened in warp and woof by a covenant,

(14) Verily the she-camels whose milk has dried up had found on the two sides of Buwānah long grass thick and dark like the tangled manes of baggage-hacks.

(15) Our fathers left to us as an inheritance pillars of glory conspicuous in the sight of men,

(16) And we make fast to a root stock that has reached maturity amongst us new and ancient glory in abundance;

(17) Those of them who built raised a building and set firm for us an abode thereof, lofty, with a stair to mount thereto.

(18) These are my people: if one smitten by calamity seeks refuge in their tents one day, safe is he there from all scathe.

(19) Among them how many are there of terrible lords, dreaded greatly what time the forerunner of War sets light to the pile!

(21) 'Tis they that keep firm and steady the Earth: were it not for them, it would cast hither and thither [as by an earthquake] those upon its surface, whether articulately-speaking or barbarians.

(22) 'Tis they who support their people in every place where men meet, with speakers every one of whom leaves all other men struck dumb;

(20) Stubborn might is ours: with it we muzzle our enemies, while we ourselves refuse to be muzzled by any.

(23) Our speaker stands up and is never at fault for words, what time distress makes the tongue-tied forget all he had to say.

(24) A series of constellations are we: as often as one of them sets, another, brightly shining, appears, with no dust to dim its rays;

(25) A bright star shines forth among them to which its constellations gather round, what time the tangle of thick-growing evil darkens the heaven.

(26) O thou that askest me for tidings! thou hadst not asked of our Days in warfare were it not that thou desiredst to know:

(27) No other men are able to undo a knot that we tie, while we can undo any knot of theirs, firmly tied though it be.

(28) Ḥuṣain sings to his daughters songs [of boasting] in the Ḥijāz: but boasting is impossible for him except as a mockery [of truth].

(29) Nay, sooth! we heal the fury of a he-goat with the like of it, and we beat him until his hinder part is wet with blood.

NOTES

(1) Sa'd son of Nu'mān is not given in the extant genealogies of Ghaṭafān; the other Sa'd, son of Dhubyān, was the ancestor of the houses of Sahm and Ṣirmah (Table on p. 35, *ante*). The Arabs do not ordinarily wear turbans (*'amā'im*, sing. *'imāmah*), but cover their heads with a kerchief, held on by a bandage wound round the head called *'iqāl*: but turbans are worn by chiefs and prominent men on ceremonial occasions.

(2) 'Have been given a drench of bitterness': lit., 'have had administered through the nose a draught of *ṣāb* and *shubrum*'; these are the names of trees or shrubs having a bitter or acrid juice. For *ṣāb* see *ante*, No. XVI, note to v. 41. *Shubrum* (mentioned by Doughty, ii, p. 468) is a species of *Euphorbia*.

(5) The idea of this verse seems to be that, although Muḥārib had nothing to do with the original cause of quarrel between Sahm and Ṣirmah, they could not, in view of the close covenant of alliance with Tha'labah b. Sa'd which bound them, refuse to make the cause taken up by the

latter their own. The mountain-peak is sketched as distant and far out of reach by the feature of its being so high and precipitous that even the mountain-goats cannot scale it. On the other hand, v. 6 affords some indication that the metaphor may possibly be drawn from a horse-race, in which *ghāyah* (rendered above 'standard') is used for 'the goal', inasmuch as it seems to suggest an ambush, such as that referred to *ante*, No. IX, v. 23, note, in a narrow part of the course. In that case Muḥārib may be imagined to mean—'It was not *we* who placed you in a position in which neither of you could reach the goal of his ambition, in a hopeless quarrel' (Bevan).

(8) Dhuhl is given in the genealogies as one of the families of Muḥārib: 'Āmir does not appear in them. The second hemistich is another way of saying that the day was turned into night: *cf.* the phrase 'to see the stars at noon', explained *ante*, No. XII, 4, note, and recurring in No. XC, 5.

(9) Nothing is recorded regarding the fight called the 'Day of Rujaij': the number of variants of the name (see scholion and note at foot) shows that it cannot have been well known.

(10) Literally, 'we caused their heads to alternate between the swords and the hard rock'. The word *Qal'īy*, here shortened to *Qala'*, is often used for swords. The word in modern times means tin or solder (a mixture of tin and lead): but it seems to have anciently meant steel brought from some place called Qal'ah; where this was is uncertain: here the swords are called *Rūmī*, coming from ar-Rūm, the Greeks of Asia Minor.

(12) 'That which the soul shrinks from', *mā takrahu-n-nafsu*, is the trampling by the horses of the bodies of men; the verse accordingly implies that Muḥārib wrought great slaughter among their enemies, so that the horses had to be driven to advance over the dead bodies which covered the ground.

(13, 14) In these verses Muḥārib profess again (above, v. 5) that, but for their covenant with Tha'labah b. Sa'd of Dhubyān, they would have had nothing to do with the quarrel. The verb *suddà* has the form which it bears in the dialect of Ṭayyi' (for *suddiya*): but this variation often occurs sporadically in the poems of tribes, like Asad and 'Āmir b. Ṣa'ṣa'ah, which were neighbours of Ṭayyi'. In v. 14 it is said that their camels would have been pasturing on the sides of Buwānah, a hill in their territory, instead of being used to carry them to the place of conflict. Grass, *naṣīy*, mentioned by Doughty under this name as abundant on the high plateaus of Najd bordering on the Ḥijāz on the east (ii. 462, 468). 'Baggage-hacks', *kawādin*, pl. of *kaudan*: see *ante*, No. LIV, note to v. 28.

(15) 'Pillars', *da'ā'im*, props or posts that uphold the roof of a tent or building.

(17) 'Thereof', *i. e.*, of glory. The figuring of the glory of a tribe as a lofty building is very common.

(19) 'Fore-runner', *rā'id*: one who is sent before a party of Beduins to seek for pasturage, or water, or a suitable site for an encampment; synonymous with *fāriṭ*.

(20) As the 'they' of vv. 21 and 22 refers to the lords mentioned in v. 19, it is better to transpose v. 20 to between vv. 22 and 23.

(24) Observe the use of the past tense *kunnā* in the sense of habit, wont, including the present and future: as before in No. XXII, vv. 27 and 29.

(29) The readings in this verse vary between *mithlahū* and *mithlihī*; the former, in the accusative, is probably to be understood as put for *bi-mithlihī*: when the preposition is omitted the acc. is often substituted for the genitive; in the latter the affixed pronoun must apparently refer to al-Ḥuṣain—'a he-goat such as he', which is very harsh, especially with the article before *tais*. The masculine affixed pronoun in *mithlahū* is possibly due to attraction from *at-tais*: otherwise we should expect *mithlahā*, referring to *ṣaurah*. The phrase 'to cure a man's folly, or violence, or insolence, by treating him to the like', is of common occurrence, and this must I think be the sense here. *Tais*, 'he-goat', is often used as an abusive epithet.

XCII

AS-SAFFĀḤ SON OF BUKAIR, OF YARBŪ', OF TAMĪM

THIS piece is of much historical interest. It can be precisely dated as composed in A. H. 72, A. D. 691. It is an elegy, by a fellow-tribesman, on his chief Yaḥyà son of Shaddād, head of the family of Tha'labah b. Yarbū' (*ante*, No. LXVII, note to v. 45), who was one of the adherents of Muṣ'ab, brother and governor of the 'Irāq on behalf of the Caliph 'Abdallāh ibn az-Zubair. The career of this last representative of the circle of the early Companions of the Prophet, who wielded a power which was for a time very extensive, between A. D. 683 and 692, may be found related in any history of the Caliphate. His strongest man was his brother Muṣ'ab, whom he made governor of the 'Irāq. When the Marwānides succeeded to the Umayyad Caliphate, and 'Abd al-Malik came to the throne after his father's brief reign, the first task that confronted him was the re-establishment of the authority of the Damascus Caliphate in the 'Irāq. Muṣ'ab had had to contend there with a rising of the adherents of the House of 'Alī, headed by Mukhtār, whom he succeeded in overcoming: this had to some extent weakened his power, and he was always in difficulties with the Khārijites; but for more than six years 'Abd al-Malik was held at bay. At last the Caliph, having disposed of his enemies on the Syrian side, advanced in person against Muṣ'ab, and encamped at Dair al-Jāthalīq—'the Monastery of the Catholicus' or Primate of the Christians in Babylonia and Assyria, not far from the site of the later Baghdad. There, during several months of military inaction, 'Abd al-Malik set himself by secret negotiations to detach Muṣ'ab's adherents from him. In this he was extremely successful. Muṣ'ab's best troops were away at al-Baṣrah with his general al-Muhallab, confronting the Khārijīs, and he had with him chiefly levies from al-Kūfah, and Arabs of the group of Tamīm. When the Caliph had arranged matters to his satisfaction, he made an attack on Muṣ'ab, who was immediately deserted by the main body of his troops under 'Attāb b. Warqā of Tamīm, and bore the brunt of the assault almost alone, with a few devoted followers, of whom Yaḥyà of Yarbū' was one. These were slain with him, and 'Abd al-Malik became master of al-Kūfah, and very soon of the whole of the 'Irāq. In the following year, after a long siege of Mecca by al-Ḥajjāj, 'Abdallāh ibn az-Zubair was slain and the opposition Caliphate brought to an end.

Our poem is thoroughly Muslim in spirit, and in this a contrast to several others in our Collection belonging to the first days of Islam. It exists in two forms, the second being given on pp. 632–3, but both are stated to have been handed down by Ibn al-A'rābī, al-Mufaḍḍal's stepson and transmitter. In the translation an attempt has been made, in part, to combine these two editions.

(1) May a forgiving Lord and an Intercessor who is listened to pour blessings upon Yaḥyà and his followers!

(13) A folk were they to whom God decreed that the call [to die] should go forth: and setting aside God's command is a thing that may not be.

(2) The Mother of 'Ubaid-allāh is plunged in sorrow: now that thou art gone her sleep is nought but a troubled doze:

(3) As a young she-camel yearns, distraught, she yearns with a pitiful moaning, and a mighty longing calls her.

(4) O Knight! what a knight wast thou, with thy tent trodden by crowding guests, thy generous arm ever stretched to help!

(5) The sayer of kind and friendly things, and the doer of them: the slaughterer of she-camels, mothers of calves born in the Spring, one after another!

(6) He joined together calmness and gentleness: then—when the moment came—he sprang to the attack like the uncoiling of a serpent:

(7) He burst forth, and his onset did not belie his promise—as the wolf springs on the prey in the valley of wild beasts.

[(7 *a*) When Muṣ'ab's friends all deserted him, he paid his duty to him in fullest measure.]

(8) He filled the walnut-wood bowl for his guests, as though it were the raised border of a cistern in a clay bottom that holds the water fast.

(9) Never did his guests go forth from his tent without being fully sated with meat and drink.

(10) And many the horseman, keen to follow, mounted on a stalwart steed, coming with a rush in his gallop with the lance, his shock hard to withstand,

(11) Didst thou withstand, and beat him back, when nought could check his course but sword-blows, mighty in force, painful to feel.

(12) Whomsoever it may not grieve, me at least it grieves to see thy little sons left to those that are no shepherds—

[(12 *a*) To Abū Ṭalḥah or to Wāqid—yea, we know that that is their sure destruction.]

NOTES

(1) Here, as befits the time, we have the fully-developed doctrine of the Prophet as the Intercessor whose intercession is accepted by God—*Shafī'un muṭā'*. The use of the verb *ṣallà* for invoking a blessing on persons other than the Prophet is noticeable.

(13) This verse seems naturally to fall into its place after v. 1: at the end of the poem it stands solitary without context.

(2) The 'mother of 'Ubaid-allāh' is evidently Yaḥyà's wife.

(5) Camels that bring forth their young in the Spring—the best time—are naturally most precious: but Yaḥyà is lavish with them, slaughtering them one after the other. *V. l. wahhāb*, 'giver-away', for *'aqqār*, 'one who houghs a camel previously to slaughter'.

(7) For the wolf, *dhi'b*, there is a *v. l. laith*, 'lion'.

(7 *a*) This verse stands here in the text of Kk: it is valuable as contemporary evidence of the desertion of Muṣ'ab by his chosen friends at the battle of Dair al-Jāthalīq in which he fell.

(8) Yaḥyā's bowl or platter is as full of meat and broth offered to his guests as a drinking-trough in a clay bottom, *qā'* (*ante*, No. XI, v. 10), where the water is held up so that it cannot escape.

(10, 11) The other version of the poem (p. 633 of the Arabic text) substitutes for these verses the following:

> There galloped with him in War a horse swift in its charge, just attained to its full strength, compactly knit, or turned four years old;
> Thou didst treat thy horse with naphtha till, when winter came, the two sides of his back shone like hides polished by a skilled work-woman.

Here the description of the horse ridden by Yaḥyā's adversary, as given in the first version, is transferred to Yaḥyā's own horse. The words *quwairiḥ* (dimin. of *qāriḥ*) and *rabā'* mean respectively a horse that has just completed five years of age, and one just turned four. The use of naphtha or petroleum for giving a gloss to a horse's skin is interesting.

(12 *a*) This verse, giving the names of the children's unkind uncles to whose care they were left, is probably part of the original poem. For the names in our text the version in Wright's *Opuscula* has Abū Naḍlah and Wāfid.

We may add from the other version one more verse (No. 11) describing the auction of Yaḥyā's property after his death:

> Lo! his precious things and all his herds of camels, sold among his possessions at a heavy loss.

(Wright's version has 'his riding camels and his horses'.)

XCIII

ḌAMRAH SON OF ḌAMRAH, OF NAHSHAL, OF DĀRIM, OF TAMĪM

THE original name of the poet is said to have been Shiqqah (so BQutaibah) or Shiqq (BDuraid): the story is that a king of al-Ḥīrah,* before whom the boy appeared, thinking he looked puny and miserable, after inquiring his name, said to him—'It is better to hear about a wretch of Ma'add than to see him'. Shiqqah retorted with the proverb—'A man's worth is measured by his two smallest things, his heart and his tongue'.† The king exclaimed—'Verily,

* According to BQutaibah, 405, this was an-Nu'mān b. al-Mundhir, but this puts the event much too late if we can rely on other points indicating date; according to al-Mufaḍḍal aḍ-Ḍabbī, cited by Maidānī (Freytag, i, p. 223). the king was al-Mundhir b. Mā' as-Samā, who died in A. D. 554.

† For this proverb see Zuhair, Frag. 19, 5 (Ahlwardt, p. 192). The verse is sometimes incorporated in the *Mu'allaqah*, but is absent from an-Naḥḥās and Tibrīzī's recension, and also from al-A'lam's.

thou art Ḍamrah son of Ḍamrah!' meaning—'Thou art equal to thy father, [who was a poet and a noble man,] in spite of thy mean appearance'.*

The poet's house, Nahshal, was an important family in the tribe of Dārim, a section of Tamīm in which, during the poet's lifetime, the headship of the group resided, *viz.*, in the house of Zurārah, father of Ma'bad, Laqīṭ, and Ḥājib (see *ante*, No. XI, introduction, and No. XXIII, note to v. 22). It was to Nahshal that al-Aswad son of Ya'fur (*ante*, No. XLIV) belonged.

Ḍamrah is renowned both as a warrior and a poet, and is said to have been also a *ḥakam*, 'judge or sage', to whom the great confederacy of Tamīm referred its disputes for decision: it is alleged that he allowed himself to be influenced by bribes while acting as judge (*Ḥamāsah*, 116). As a warrior, he took part in the fight against the tribe of 'Āmir b. Ṣa'ṣa'ah at Dhū Najab, in the year after the great battle of Shi'b Jabalah, and therefore *circa* A. D. 571; the verses he made referring to the occasion are cited in the *Naqā'iḍ*, 1080[17]. He also fought against the Banu-l-Ḥārith b. Ka'b in Najrān, when he slew 'Amr, Yazīd, and Mālik, sons of al-'Uzayyil al-Ḥārithī. His name is likewise connected with the horrible vengeance which King 'Amr son of Hind of al-Ḥīrah took upon the tribe of Tamīm for the slaying of his son As'ad by a man named Suwaid of Dārim.† The king swore that he would burn alive a hundred men of Dārim. The tribe was warned of his expedition, and the greater number of them succeeded in escaping; but 98 men were taken prisoners. The king ordered a great trench to be dug and filled with faggots. These were kindled, and the men of Dārim cast bound into the flames. Two were still required to make up the tale of the vow, when a traveller appeared riding on a camel. He was seized, and on being questioned said that he belonged to the Barājim, quite a different stock in Tamīm: he had seen the smoke of the fire in the distance, and, thinking that a feast was being prepared, he made for it. 'Truly a wretched man is the guest who comes from the Barājim!' said the king, and ordered him to be cast into the fire. One more was still wanted, when the king's people brought in a woman with red hair. Asked who she was, she said she was the sister of Ḍamrah son of Ḍamrah, and wife of Haudhah son of Jarwal. Her sex did not save her from the flames. Her last words of proud defiance to the king will be found in *Naq.* 1086.

These indications of time make it probable that Ḍamrah flourished in the second half of the sixth century A. D. Fragments of poetry by him are found in various places in the ancient collections. His grandson Nahshal son of Ḥarrīy was also a poet (BQutaibah).

The piece before us is one of self-praise of the usual character.

(1) Many the host of horse, far-spreading like birds in flight, have I stayed on its way down to battle, what time the faint-heart shouts his name and lineage, but turns aside himself from the fight—

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* Probably the king's speech was a play upon the name Shiqq or Shiqqah, which means 'a half'. It was not the custom in Arabia for a son to be called by the same name as his father, unless he came late in the family, after other names had been exhausted.

† This is the account given by Abū 'Ubaidah in *Naq.* 653–4. Ibn al-Kalbī says (*Naq.* 1084 ff.) that the young prince killed by Suwaid was a brother, not a son, of King 'Amr, and that his name was Mālik.

(2) Mounted thereon warriors clad in iron—some of them the hunted of the spear-points, others the hunters thereof:

(3) In knots dispersed they dart upon the pasturing herds, as though, when they came down into the low hollows, they were pursuing hounds.

(4) I give my friends to taste of my gentleness and my guarding care: but oft-times my enemies, though they be far away, plain sorely over my doings.

(5) And many the seeker for vengeance on whom I have dealt a grievous blow, and have outstripped his pursuit: though he sped after me with his utmost speed, he could not overtake me;

(6) He looks upon me, when I meet him face to face, with terror, and he turns away his eyes from the sight of me, with a face changed in colour [through fear].

(7) And well do men know that my stock is exalted high, what time the heights of glory are recounted among them.

(8) And many the adversary round whom I have left the ravens hopping, with the blood of his belly drying upon him in a red stain;

(9) The spear-head stuffed his body, then he fell prone on his nose, as the growing boy throws on its side the sharp-edged ankle-bone.

(10) And many the night-wanderer has bent his steps to me for a lodging, what time in all the tribe other helpers were few indeed;

(11) And I said to him—'Thou hast come to thine own folk, to a level and broad place!' and I entertained him nobly, so that in the morning he went forth loud in my praise.

(12) And I am not one who strives to shield himself from harm, but I stand forth in defence of the tribe where its bulwark is weak.

(13) And if there be in Tamīm any glory, it is Nahshal and 'Uṭārid, the lofty, that lift me high,

(14) And the joint stock which they have begotten among the race of Sa'd and Mālik: but some of the fire-sticks of the tribe fail to light and are nothing worth.

(15) And whoso attains to fame among men, verily he is one who has observed the truth of all that I have said, and can bear witness to it.

NOTES

(1) The word *mush'ilah*—'far-spreading troop'—is, in the context, best taken so: the scholars did not know its exact meaning, but the addition of *ka-ṭ-ṭairi*, 'like a flock of birds', is strongly in favour of the version chosen, and does not suit the alternative *mush'alah*, 'kindled to fire by the glint of its weapons'. The word *yadda'ī* is specially used of a warrior going into fight who shouts his name and lineage: see *ante*, No. VIII, v. 11. Here the coward does this, but his heart misgives him, and he turns and flees.

(2) The second hemistich of this verse offers difficulty: the picture drawn in the first verse is

that of a body of enemy cavalry attacking the poet's tribe, whom he withstands (*nahnahtu*); how then does he come to speak of them—the horses—as ridden by warriors some of whom are hunted by the spear-points, others the hunters? We must apparently understand him in this part of the verse to describe the defence of the assailants. The attack does not wholly fail: some of the horsemen are repelled—*maṣīd*, 'hunted down': others continue to carry their foray through, *ṣā'id*, 'the hunter'; and in v. 3 we have this part of the picture, the attacking host broken up into small parties, darting after the herds of camels like pursuing hounds.

(7) *Rawābin*, rendered 'heights of glory', may also mean 'eminent or distinguished men'.

(8) 'Ravens' is chosen to render *aṭ-ṭair* here because of the verb *taḥjul*, which describes their gait, and is inapplicable to vultures, the other birds of prey.

(9) The adversary is described as pierced from behind with the spear, and falling forward on his face. For the sheep's ankle-bone, used as a die in games of chance, see *ante*, p. 168, note.

(11) The Beduin's greeting to a stranger: see *ante*, No. XXIII, v. 11, note.

(13) The 'Uṭārid (a name of the planet Mercury) mentioned here was the poet's ancestor on his mother's side: see *Aghānī* XII, 41[26]. He was 'Uṭārid b. 'Auf, of the race of Sa'd b. Zaid-Manāt.

(14) Sa'd son of Zaid-Manāt was one of the patriarchs of the group of Tamīm, ancestor of an important branch of that tribe. Mālik son of Zaid-Manāt was his brother, ancestor of Dārim (see introduction to No. XIV). The use of the verb *jama'ā* is here genealogical, indicating that in the person or persons named a family had a common ancestor or ancestors. For the phrase about fire-sticks, *zinād*, see *ante*, No. XVI, note to v. 48, and No. XXVIII, note to v. 15.

(15) 'Attains to fame among men', *yataballagh bi-l-ḥadīthi*, lit. 'attains to being talked about'. The poet says that those who are themselves famous recognize in him one of themselves.

XCIV

'AUF SON OF 'AṬĪYAH SON OF AL-KHARI', OF TAIM OF THE RIBĀB

THE poet was one of the chiefs of the tribe of Taim, belonging to the group called the Ribāb: see No. XXX, introduction, and notes to verses 9 and 11 of that poem. Our poet was a leader of his tribe at the time of the battle of Raḥraḥān, the year before the battle of Shi'b Jabalah, and was also present at the defeat inflicted by the Ribāb and Asad upon 'Āmir b. Ṣa'ṣa'ah at an-Nisār (see *Naqā'iḍ*, and *post*, No. XCVI). Another indication of time is given by v. 6 of our No. XCV. He lived, therefore, during the second half of the sixth century A. D. His tribe was one of those bordering on al-Qaṣīm, probably established next to Yarbū' and Dārim of Tamīm.

The fragment which follows is a vivid picture of a raid delivered in the morning upon some hostile encampment. A longer piece by the same poet will be found in No. CXXIV.

(1) Goodly, in sooth, were the young warriors of the morning raid whom ye met, what time the women with heads bare were [pale with fright] like the white root of the papyrus—

(2) One of them casting off her veil, and her sister running with her girdle slipped down to the place of the *izār*:

(3) While we drove the foremost of their men back upon those behind, as the

strange camel is driven back from mixing with the throng of camels at the watering-place.

(4) Three kinds were they: first, he that swam with the spear piercing his body, stumbling in the red gore that poured from his wound;

(5) Then, the captive in chains, to be ransomed by payment of the best of his wealth, whether he was owner of a herd of a hundred camels, or only of a cloth for holding grass;

(6) And, lastly, he to whom and his people mercy was shown, whether he was thankful therefor or thankless.

(7) And whole tribes come to pitch behind our tents for protection against the morning raid, while we ourselves abide in the open unsheltered plain.

NOTES

(1) *'Unqur* is explained in the Lexx. as the white root of the papyrus, of reeds, of long grasses, in fact of any plant that has a white and succulent root. The comparison implies that the women, surprised by the raid, were pale, whether from fear as the rendering has it, or because they were of noble stock and shielded from all exposure, and therefore fair-complexioned.

(2) The verse does not imply that there were only two women: there may have been a large number, but all were in confusion as to their clothing hastily donned.

(4) The figure here drawn is that of a man pierced with a spear, with the spear-point still sticking in him, pulled forward by his assailant, with his arms outspread as though swimming. The act of pulling a man along by a spear with which he has been transfixed is called *ijrār*, and is often referred to: *e.g.*, in No. VIII, v. 11, *ante*.

XCV

THE SAME

Another brief fragment of self-praise.

(1) By thy life! I am a man who defends stoutly his folk, no fighter unskilled in the day of trouble;

(2) I give generously to strangers who come from afar to seek my bounty, and I withhold it not from those who are my kin or bound to me by covenant;

(3) And not in me will ye find—know it well!—grovelling before any, nor am I puffed up with arrogance.

(4) Seest thou not that we are the sling-stone of wars? we flow in a flood [over our foes] as though we were the surge of a sea.

(5) When we face the enemy, we clothe ourselves in the fells of lions, the skins of leopards.

(6) We pasture where we choose in the lands of 'Abs and Ṭayyi' her ally, and in the lands of Bakr,

(7) Though each of them be our unsparing enemy, smarting from a fresh wound, bent on vengeance.

NOTES

(4) 'Sling-stone of wars', *mirdà ḥurūbin; mirdà* may be taken either as a missile, or as a stone used to crush anything, *e. g.*, date-stones.

(5) As indicated in the note in the text, it is possible that actual wearing of lions' and leopards' skins in warfare may be meant; the Quraish, when they came out to meet the Prophet at Ḥudaibiyah in the sixth year of the Hijrah, are said to have put on leopards' skins; and in a poem on the battle of Badr at BHishām 534[18] there is another allusion to wearing leopard-skins in fight. But on the whole it is more probable that the words are figurative. Lions were certainly very rare in Arabia during the century before Muḥammad, though leopards were more plentiful; and it is unlikely that any large number of lions' skins could have been obtained. Warriors are often spoken of as lions, in language that may have been the convention of centuries; and *tanammara*, 'he turned himself into a leopard', is said, in the quotation (from a poem by 'Amr b. Ma'dī-karib, a contemporary of the Prophet) in note [e] on p. 640 of the text, of warriors clad in mail-coats held on by leather thongs.

(6) Ghaṭafān, Asad, and Ṭayyi' had a league together in the sixth century A. D., and were known as the *Aḥlāf* or confederates (see *Dīw.* of 'Abīd, transln., introd. to Poem ii, and references): this accounts for the affixed pronoun in *wa-Ṭayyi'i-ha*, 'her Ṭayyi'', *i. e.*, her ally: tribes, spoken of as a unity, are of feminine gender (*ante*, No. XLI, note to v. 21). The mention of 'Abs as dwelling in its own lands and in league with Ṭayyi' is a useful note of time, as it indicates that peace must have been made and the War of Dāḥis (*ante*, No. IX, note to v. 23, and *post*, No. CIII) brought to a conclusion—perhaps about A. D. 575 or 580.

XCVI

BISHR SON OF ABŪ KHĀZIM, OF WĀLIBAH, OF ASAD

THE author of this and the three following pieces was the most considerable poet of his tribe during the century before the appearance of the Prophet. He was a contemporary of Ḥātim of Ṭayyi', Aus b. Ḥārithah of the Banū La'm of Ṭayyi' (see the introduction to the translation of the *Mu'allaqah* of Zuhair in my *Translations*, pp. 107 ff.), an-Nābighah of Dhubyān, and King an-Nu'mān Abū Qābūs of al-Ḥīrah.* As points of time in his career may be mentioned the Battle of an-Nisār (see *ante*, p. 135), probably fought some four or five years after Shi'b Jabalah, and therefore about A. D. 575, and the second War of the *Fijār*, or Breach of the Religious Peace, which began about A. D. 585. There are many references to the former, in which his tribe and that of Ḍabbah inflicted a severe defeat on the confederate tribes of

* The mention, in *Agh.* xvi. 98, of 'Abīd b. al-Abraṣ as a contemporary involves a gross anachronism: see Introd. to *Dīw.* of 'Abīd, p. 8.

'Āmir b. Ṣa'ṣa'ah, in his poems. In the latter, he carried to Ḥarb b. Umayyah and 'Abdallāh b. Jud'ān of Quraish the news of the murder, by al-Barrāḍ of Kinānah, of 'Urwah ar-Raḥḥāl, and thus enabled the Quraish to withdraw from 'Ukāḍh towards the Sacred territory before the Hawāzin became aware of the outrage (*Agh.* xix. 75). He was also, according to Ibn Qutaibah (*Shi'r* 145), a party to the Oath or treaty by which Ṭayyi' and Asad, who had previously been hostile, made a league of peace together, some time before the battle of Shi'b Jabalah, when Ḥisn son of Ḥudhaifah was chief over Dhubyān (our commentary, pp. 364[6] ff.). Perhaps we may put his activity as a poet and warrior from about 560 to 600. He met his death, as related in the *Mukhtārāt* of Hibatallāh ash-Shajarī, pp. 80–1, in a raid against a tribe of Hawāzin called Wā'ilah b. Ṣa'ṣa'ah, one of the so-called *Abnā*, having been shot by a lad with an arrow. He lived long enough, after receiving the wound, to compose an elegy on himself which has survived.

Bishr was counted by the ancient critics among the *Fuḥūl*, or principal poets of the Ignorance.* Besides the four poems by him contained in our Collection, there are six in the *Mukhtārāt*. 'Abd al-Qādir, the author of the *Khizānah* (died A. D. 1682), was acquainted with his *Dīwān* and its commentary (perhaps by al-Akhfash)—see *Khiz.* iv. 317, top; and it will probably some day come to light. Besides the ten complete poems which we possess, a large harvest of fragments of others might be culled from lexicons, commentaries, and works on *Adab.* His compositions display a striking preference for the *Wāfir* metre: of the ten known poems, seven are in *Wāfir*, and that metre also seems to preponderate among the fragments.

The poem before us, after the *nasīb* (vv. 1–7), deals with the Battle of an-Nisār (vv. 8 to end), represented as a bloody defeat for 'Āmir b. Ṣa'ṣa'ah.

(1) Rāmah and its hill no longer bear traces of Sulaimà, and her journeyings and their divergencies have carried her far away from thee;

(2) There has changed her that which has changed men before her: she is gone, and the longings of my heart seek her out.

(3) Has it not reached her that tears flow ceaselessly from an eye whose Beloved visits it only in dreams—

(4) [Dropping] like the dripping of well-water from [the labour of] a camel of Jurash over seed-beds, whose great water-skins gush forth into the channels—

(5) [A camel] drawing a great water-bag by a rope of four strands over a cross-piece, kept straight by a pulley with suspending irons the orifices of which creak as it works?

(6) She went by the upland road—no other objective had she than Muḥajjar and the *Ḥarrah* of Lailà, its level spaces and its black lava rocks.

(7) She saw me with my temples bald and smooth as the place where the

* Al-Farazdaq, in the first century of Islām, enumerates him among his great predecessors (*Naq.* 201[6]).

sand-grouse lays: but their baldness is not due to a captor who showed grace in view of ransom to be paid having cut away the locks.

* * * * * * * * *

(8) We answered the sons of Sa'd of Ḍabbah when they called to us for help: and a wonderful friend were he who when called on did not answer!

(9) It came about that, whenever we cried 'Hawāzin, advance in the straight road!'—their orator hit not the mark aright.

(10) From al-Malā we gripped them with the grip of the biting she-camel, with a gleaming [body of horse] the scouts of which do not walk under coverts;

(11) And when they saw us in an-Nisār as though we were high-reaching clouds brought by the Pleiades, driven on before the south-wind,

(12) Then were they like a woman boiling cream in a pot who, when it boils up, knows not what to do, whether to take it off the fire [before it is cooked] and so incur blame, or to let the butter be melted [and thus perhaps be lost].

(13) We cut their forces in twain—one half was in al-Yamāmah, while the other took the way of Auṭās, where their dogs howled [at their strange surroundings].

(14) We drove them as we would from place to place, as bitches carry about their puppies, on every track stretching like a scar in the desert, with its dust rising high in air.

(15) We stripped the bark off them as a man peels staves, and they reached a state in which the despoiled one whimpers over his misery—

(16) From early morning until the night came between us and them, and weariness overtook the running of our most enduring steeds.

(17) Our cavalry singled out Qushair, and went straight for them, as the well straightens out the ropes of the buckets that ply therein.

(18) Whensoever we overtook any band of their horsemen, we remembered their rancour and their wrongs done against us, [and dealt bloodily with them]!

(19) Ye Sons of 'Āmir! ye know how we left your women—snatched off captive in haste, with their hinder-parts bleeding [from the roughness of the cushion-less saddles]:

(20) Yea, our sutlers and hirelings had their will with white women fair as statues, with their bosoms perfumed with saffron.

(21) Your suckling women passed the night [hid away] on a hill, with their hearts trembling with fear of that which the darkness might hide.

(22) Leave alone the pastures of the Shīqāni! both of them belong to us, what time wars blaze up among Red Muḍar!

NOTES

(4) Jurash, an agricultural tract in the Yaman, where irrigation from wells was practised, a camel drawing up a water-bag by walking down an inclined plane.

(5) In this verse the word *'aud* offers difficulty: Abū 'Ikrimah thinks it means (as usually) an old camel; but this is unlikely. The camel has been mentioned already in v. 4, and the place of *'aud* in the sentence indicates that it is some part of the well-gear. Aṭ-Ṭūsī's explanation (though probably a guess), that it is the *miḥwar* or pin upon which the pulley revolves (whether of wood or iron), seems best. *Maḥālah* is the pulley (also called *bakrah*) itself. *Khuṭṭāf* is apparently the two side-pieces, of iron, which enclose the pulley, and are pierced by the pin, *miḥwar*. It is probable that there were different ways of arranging the well-gear, and that in some wells the pulley was hung from above between the forks of an iron grapnel suspended by a hook: see *ante*, No. LXXIII, note to v. 4, where such a grapnel is called *khuṭṭāf*. The well here described is evidently one of settled cultivation, *ḥaḍar*, not a well for watering herds and flocks in the Desert. There is an illustration of such a well in Euting, *Tagbuch*, i, p. 89, with a list of the present-day names of the parts of the gear: this list, as to spelling, &c., has been revised by Dr. Hess in *Der Islam*, vol. iv (1913), 316–17. Other illustrations of wells, at Ḥā'il and Taimā, will be found in the *Tagbuch*, ii, pp. 22–23 and 146. For the passage compare Mutammim in No. LXVIII, vv. 3–5.

(6) Muḥajjar (also vocalized Muḥajjir) is said to be the name of a mountain surrounded (*ḥujjira*) by an expanse of sand. It is mentioned in v. 18 of Labīd's *Mu'allaqah*. The *Ḥarrah*, or volcanic plain, of Lailā is part of the territory of the Banū Murrah of Dhubyān, not far from Medina.

(7) 'Temples': the word *dhu'ābah* properly means the lock of hair hanging down from the forehead on either side, but it is used here for the place where that hair grows, which the poet (putting concave for convex) compares to the smooth round bareness in which the sandgrouse lays her eggs (*ante*, No. VIII, note to v. 29). He is bald in these places from the friction of the helmet (*ante*, No. LXXV, 4), not because he has been taken prisoner and his captor has cut off his forelocks (*dhu'ābah* or *nāṣiyah*) to carry off, letting him go free and keeping the locks to form the subject of a ransom or of a boastful ode later on.

(8) It is noticeable that *lillāhi* is used in this verse to indicate blame: generally it implies admiration and praise. See *ante*, No. XXXI, note to v. 4, and XLV, note to v. 4.

(9) This verse seems to imply that the battle was preceded by a contest of words, the orators or poets, *Khaṭīb*, of the opposing hosts beginning the encounter with some speeches or odes of defiance, as in the case of Homer's warriors in the Iliad. *Kunnā* is used here for continuing habit, as in No. XXII, vv. 27, 29; but the first person is employed instead of the third, which would be the logical construction, on account of the attraction of the following *qulnā*.

(10) 'Under covert', *aḍ-ḍarā*, a thicket of trees or bushes that conceals the scout's approach.

(11) 'High-reaching clouds brought by the Pleiades', *nashāṣu-th-Thurayyā*: *nashāṣ* are heavy cumulus clouds full of rain, reaching up high into the sky. They are said to belong to, or be brought by, the Pleiades, because this constellation is one of the 28 *anwā'* (sing. *nau'*) into which the heavens are divided. In each *nau'*, which lasts for 13 days (except one, the tenth, with a period of 14), some particular asterism rises* just before dawn. The ancient Arabs used to ascribe rain falling during this period of 13 days to the influence of the asterism dominating it. The Pleiades is the third of the *anwā'*, and said to be the most excellent of all in bringing rain. *Cf.* Heb.

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* See Lane *s.v. nau'* for a discussion of the question whether the word means the auroral *rising* or *setting* of the asterism: the native lexicographers explain it in both senses, but Lane shows good reason for holding that it means *rising*, not *setting*.

ma'ădhannōth Kīmāh 'the sweet influences of the Pleiades', A.V. in Job xxxviii. 31.* For the part played by the south wind in determining the fall of rain from clouds *cf.* 'Abīd, *Dīw.*, transln. of Nos. vi. 7, and xxviii. 14.

(12) The commentators appear to have been much perplexed by this verse, and their interpretations do not seem to me to be correct. The verse relates to the preparation of *samn* (*ghee* or clarified butter), which is made from goats' and ewes' milk. The preparation is described in Doughty, *Arabia Deserta* ii. 67 and 229, and if we attend to his description the meaning of the verse becomes quite plain. First, the ewes are milked, and the milk rocked by a woman on her knees in a small skin-bag called *semīleh* (anciently *thamīlah*) half-full of milk, until the butter comes, mixed with curd—for the *semīleh* contains a remnant of sour milk. Then the milk, with the formed butter, is transferred to a pot, and boiled; the butter melts and rises to the top, and a little meal is then thrown in, which unites with the coagulated or curded portion of the butter-milk, and falls to the bottom. The melted butter, now become *samn*, is poured off the top, and is stored, and the butter-milk with the meal in it is served to the guest, 'and is the most pleasant sweet-meat of the poor nomad life'. If, then, the pot is allowed to boil over, the *samn* may be lost from the top: on the other hand, if it is taken off the fire too soon, the formed butter may not separate properly from the curd and be collected at the top, and the process may be spoiled in another way. The commentators imagine that the woman is interrupted in her operations by the arrival of a guest or guests, and that the verb *tudhīb* relates to the dividing out of the *samn* between them. But there is no reason to make any such supposition, and no trace of a foundation for it in the plain language of the verse. Al-Aṣma'ī, who spent some years in the Desert, appears, from LA i. 382[20], to have understood the verse correctly, having often seen the process: † the other commentators, mere cloister-scholars who probably never saw *samn* made, were quite astray. The verse compares the confusion of the enemy on being faced by the host of Asad to the confusion of the woman whose fire is too hot, causing her cauldron of cream with formed butter (*zubdah*) to boil over.

(13) The host of 'Āmir b. Ṣa'ṣa'ah is here described as broken in the centre, and driven in two opposite directions, one part towards al-Yamāmah, the mountainous tract to the east, the other towards Auṭās, far to the west on the margin of the Ḥijāz. The latter was a famous place, being the ground on which the tribes of Hawāzin assembled before the celebrated battle of Ḥunain in the eighth year of the Hijrah (see my *Translations*, p. 46).

(15) A metaphor often used for maltreatment is 'stripping off the bark', *laḥw* or *qashr* or *naḥt*: the verb is frequently used with *athlah*, 'a tamarisk tree', representing the honour or prosperity of a tribe: *cf. ante*, No. LXXVIII, 4 and note.

(17) Qushair, an important division of 'Āmir b. Ṣa'ṣa'ah, belonging to the line of Ka'b b. Rabī'ah, and brother of 'Uqail: like the latter, its lands were in al-Yamāmah adjacent to the Bakrite tribes of Ḥanīfah and Qais b. Tha'labah.

(21) 'Hill', *rahwah*: this word may also have the opposite sense of 'hollow, depressed place': see the various treatises on the *aḍdād*, or words of opposed significations; the commentary thinks that here it means the latter. In the second hemistich I have followed Marzūqī in taking *janān* to signify the 'darkness of night', since to interpret it as meaning 'heart' or 'mind' would duplicate the sense of *qulūb*, which comes next.

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* Modern critics take *ma'ădhannōth* in this place in the sense of 'bond, chain', following the LXX. δεσμός: but the Arabian analogy gives some ground for thinking that the A.V. is right. The word is not a ἅπαξ λεγόμενον, and elsewhere connotes pleasantness and ease.

† The verse is also explained correctly on pp. 368[3] ff. of our commentary, in Abū 'Ubaidah's account of the Battle of an-Nisār.

(22) I have preferred to follow at-Ṭūsī's reading *ash-Shīqaini*, because that form seems best attested by the citations in Bakrī and Yāqūt. Al-Aṣma'ī's suggestion that *as-Sīfaini* means 'the two sea-coasts' is singularly inept, since both Asad and Hawāzin were essentially inland groups, hundreds of miles distant from the sea. What the two places called ash-Shīq are is uncertain. Ibn al-A'rābī said that they were two valleys, others that they were two mountains. *Manbit* probably means a region where vegetation of some sort serving for pasture grows. Why Muḍar son of Nizār (son of Ma'add, son of 'Adnān), a patriarch of the Arabs, was called 'the Red' is unknown: one solution suggests that it was because his father gave him a tent of red leather; Jauharī says that in the inheritance of Nizār Muḍar obtained the red gold, and his brother Rabī'ah the horses of his father; others that in battle the tribes descended from Muḍar wore red turbans and carried red standards, while the Yamanite colours were yellow: all these are mere guesses.

XCVII

THE SAME

THIS poem was considered by the ancient critics one of the finest in its measure and rhyme of the pagan age. It is not in very good condition, having two inconsistent openings (see notes), and a *lacuna* after the *nasīb* (v. 14). The poem is a general panegyric on his tribe, starting, apparently, with some disagreement with the Banū Sa'd of Ḍabbah (whom Asad had previously helped at an-Nisār), and going on to enlarge on the strength and readiness for warfare of the men of Asad. The last section, vv. 33–8, dealing with a hostile section of the tribe, is somewhat detached from the rest, and perhaps something has been lost between vv. 32 and 33. On the difficulties which the passage offers from the point of view of the genealogists, see the note below.

(2) Ah, gone on her way is Idām; and every tie to a fair one must one day wear out and snap!

(3) Thou hast been her lover in earnest and in jest, until now that thou hast grown old, and men say—'Verily thou art distraught!'

(4) Once was she well content with us for a space, and we with her: but time has no abiding!

(5)—The nights when she took thee captive with her rows of pearly teeth, whose moisture, when a third of the night had sped, was potent as heady wine,

(6) And a bright face with shining cheeks, sleek, and a nose on and about which beauty had been showered.

(7) [She turns her head aside] as turns an antelope with hard smooth horn, that has been left behind by the herd, in Ṣāḥah, where the acacia-trees line its moist ravines,

(8) Her companion a fawn, brownish in colour, with languishing eyes—its bleating disquiets her motherly heart.

* * * * * * * * *

(9) Yea, many the wide desert where the drumming of the *Jinn* resounds, and in its waterless spaces the hot wind whistles shrilly,

(10) Where I have startled its gazelles as they took their mid-day rest, what time the hills pierced through the glistening stretches of the mirage,

(11) Mounted on a fleet she-camel whose frame has been worn down by constant journeyings until I have reached to her ultimate nature, and her hump has vanished away.

(12) She is like a flat-nosed wild bull that roams from one region to another, over whom has passed, in Ḥarbah, a night set thick with rainclouds:

(13) He stood night-long, crying 'Turn to morning, O Night'! till the darkness cleared away from his strip of sand,

(14) And he emerged therefrom in the early dawn, as a pearl shows forth when let fall from the string.

* * * * * * * * *

(15) Ho! carry a message to the Sons of Sa'd and to their cousin—the last drops in the udder have been drawn!

(16) 'We offer you the way of uprightness: and we are a people whose affection if one quits, he will have no praise in war.

(17) 'Then, since your vessels of love are empty, and there is not in them any tie between us of mutual affection and aid,

(18) 'Therefore the valley-sides of 'Uraitināt and the gravelly plain of 'Aiham are forbidden to you.

(19) 'We will close them against you, though they be lands wherein the flanks and humps of the camels grow fat and swell:

(20) 'There the eyes of men's milch-camels are well content, and the clouds untie thereon the spouts of their water-bags.'

* * * * * * * * *

(21) Yea, many the rich pasture from which the seekers for grazing refrain in fear, wherein grow luxuriantly the *nafal* and the *ḥaudhān*,—

(22) Its greenery rises high and is tangled together, and the places where the *'alajān* grows stand out in it like moles—

(23) Have we made free with for the use of a tribe great in multitude: when their herds are beset with an alarm, they [flee not, but] stand and defend them.

(24) The meeting-place of council cannot hold them all: they must part into companies wheresoever they make a halt;

(25) Their men have no need to run afoot: they have spare horses in plenty standing ready bridled—

(26) Steeds that stood the whole night and the first part of the day at al-Mimhà, where *thaghām* was cut for their fodder.

(27) Then, when they came down into the plain from Dhū Ṣabāḥ, and the torrent-beds and the hills streamed with them,

(28) They stirred up a cloud of dust and emerged therefrom, as the arrows pierce through and come forth from the target.

(29) In every place of soft soil where they wheeled about is a well-like foot-print of the hoof, with the sides crumbling in.

(30) When the foremost of them emerge, dishevelled, rushing headlong with their forelocks standing out,

(31) With bundles of mail-coats bound to their cruppers, with their colts in the evening looking [, with their long thin legs,] like pairs of shears,

(32) Then do they race with the spear-heads, bending downwards their heads, as doves race with one another as they fly towards the scanty pools left by the rain.

* * * * * * * * *

(33) Seest thou not that length of time brings forgetfulness and oblivion, even as Judhām is forgotten?

(34) They were of our tribe, but wrought wrong against us: and we led them forth to the country of the Syrians.

(35) We had been in defence of them a strong fortress: ours was the supreme headship and the foremost place.

(36) And they said to us—'Ye cannot abide where ye are if we go forth from you': yet we abode in our place though they had gone—

(37) Stone blocks of Khuzaimah, firmly fixed in the soil: to us belong the ways through the mountains, whether free or forbidden.

(38) And sooth, the day when we stood up to curse you in the valley of Dhu-l-Majāz shall bring its fruit in your punishment!

NOTES

(2) This ode has two beginnings, each marked by the double rhyme: but only the second verse coheres with the rest of the poem. The first runs thus:

> (1) Is it truth that I see, or but a dream? or do terrors come what time my comrades lie asleep?

Evidently this couplet belongs to a *nasīb* which went on to describe the nightly visit of the wraith of the Beloved, while the poem before us deals with the ordinary incidents of a parting after a period of association.

Idām, the lady's name, means 'seasoning', that which renders food pleasant and savoury. 'Fair one', *ghāniyah*, 'one whose charm is such as to give her power (*ghinà*, αὐτάρκεια) over men': this is the only true interpretation, though others are suggested by the lexicons. The word is significant of the influence of women in the nomad life; such charm as it connotes is inconsistent with wantonness, and a married woman attached to her husband may be called *ghāniyah* in an ode as well as the poet's own mistress.

(7) A verse seems to have fallen out here, describing the lady's neck, the length of which is seen when she turns her head: the cognate accusative *ta'arruḍa*, at the beginning of v. 7, describing the antelope turning towards her fawn, postulates a verb before it which is wanting in the text.

Ṣāḥah, the name of a tract in the territory of Asad: see 'Abīd, *Dīw.* xii. 1. 'Moist ravines', *asirrah*, sing. *sirr. sarār*, *sarārah*: the word means the streaks or lines of depression in a valley, which are the moistest parts of it, containing verdure, bushes, and trees. The rendering adopts the reading *silām* for the last word of the verse, pl. of *salamah*, the Arabian acacia: the alternative *salām*, pl. of *salāmah*, is a different kind of tree, bitter, and not eaten by gazelles or camels.

(9) 'The drumming of the Jinn', *ta'zifu-l-Jinnānu fīhī*. The phenomenon here mentioned, the sound heard at night in the desert sands resembling the continuous beating of distant drums, was ascribed by the Arabs to the *Jinn*. The physical explanation of it, given in more critical times by al-Aṣma'ī, is that it is caused by the friction, or falling, of particles of sand driven by the wind over the wrinkled surface of the Desert. Dhu-r-Rummah compares it to an accompaniment on the drum to singing, *ka-taḍrābi-l-mughannīna bi-ṭ-ṭabli*.

(10) The rendering adopts the *v. l. wa-qad ḥafazat*: the text, *idha-ddara'at*, means that 'the hills had clad themselves, as in a shirt, with glistening sheets [of the mirage]': but the mirage is a level sheet of heated air that covers the desert surface, and the hills are not clothed with it but emerge from it, piercing through and standing out above it: *cf. ante*, No. XXVIII, note to v. 5, No. XL, v. 24, and No. XLVII, v. 15.

(11) 'Her ultimate nature': this rather prosaic expression represents the Arabic *nuḍāruhā*. *Nuḍār* means 'pure, without admixture of anything else'. The poet says of his camel that he has worn down her frame by getting rid of everything that can be removed, until what is left is the residuum without which she could not be at all. In *fanà* for *faniya* the verse uses a dialectic form generally attributed to the neighbouring tribe of Ṭayyi': but see *ante*, No. XCI, note to v. 13.

(12) Ḥarbah is said to be in the territory of Hudhail in the Ḥijāz, and is a place often mentioned by the poets as a resort of wild kine (*Oryx beatrix*): the quotations are in Yāqūt ii. 233–4, and Bakrī 277. 'Rainclouds', *jahām*: this word is usually rendered 'clouds having no rain in them', or 'clouds that have discharged their rain completely': but the conventional situation drawn for us in this section of the poem is that of an oryx who has been rained upon all night, and whose fleetness is enhanced by the cold; *cf.* 'Abīd xi. 35 and xix. 10. The comparison of the camel to a wild bull breaks off with a *lacuna* at v. 14; what has been lost must have corresponded more or less to the picture in Labīd, *Mu'allaqah*, vv. 47–52, of the oryx pursued by hunters with dogs.

(15) We are not told who the Banū Sa'd are: perhaps the branch of Ḍabbah, neighbours of the poet's tribe, mentioned in No. XCVI, v. 8: the context indicates that there had been friendly relations between them and Asad. But see below, note to v. 33. The exact meaning of *maulà* ('cousin') is uncertain: as the commentary shows, it has a number of different significations.

(17) 'Vessels of love', *'iyābu-l-wuddi*, *i. e.*, their hearts. We may also render '*Our* vessels of love (hearts) are empty of you'; but this does not suit so well the tenor of the passage.

(20) 'The eyes of men's milch-camels are happy', lit. 'are cool': see *ante*, No. IV, note to v. 11. For 'the spouts [of the water-bags] of the clouds' *cf.* 'Abīd, vi. 7. A picture of such *'azālin* (sing. *'azlā'u*) delivering water will be found in Euting's *Tagbuch*, ii. 23.

(21) For the reason why seekers of pasture refrain from trespass on this rich grazing-ground see *ante*, No. VI, note to v. 3, &c. The plants named in this verse and the following are all noted as good pasture. 'Luxuriantly', *tu'āmu*, lit. 'twinned', *i. e.*, with double shoots.

(26) For *thaghām* see *ante*, No. XVII, 3.

(29) This verse is repeated in the next poem, v. 42, with a slight change of phrase: the intention is to indicate that the horse's hoofs were long, and made deep prints in the soft soil; length of hoof is a subject of praise.

(31) The steeds used in war are generally mares, and hence the mention of their long-legged colts. I have preferred the reading *bi-aḥqubi-hā* to that of the text: the mail-coats were carried in a bundle or bag fastened behind the saddle. It seems, however, not impossible that this verse may be an interpolation: verse 32 would follow v. 30 better without any such interruption; and the bundles of mail-coats would in fight have already been opened and the contents put on. Moreover, these bundles, *ḥaqā'ib*, sing. *ḥaqībah*, are generally borne by the camels on which the warriors ride until they come to the place of action, when they put on their armour and mount their mares. The newly-born camel-calves might equally well be intended in the second hemistich.

(33) This passage, to the end of the poem, appears to have been misunderstood by the commentators, who take Judhām as the name of the tribe against which it is directed. But Asad was a leading member of the Ma'addic stock of Central and Northern Arabia, while Judhām was a clan of Yamanite origin—brother of Lakhm, son of 'Adī, and descended eventually from Kahlān b. Saba, brother of Ḥimyar: it had thus no kinship with Asad. But it is not necessary to understand the passage in this sense: the words 'even as Judhām is forgotten' may be merely an example, and the persons aimed at may be a section of Asad itself which, in consequence of a wrong done to its brethren or for some other cause of disagreement, had left the tribe and gone north into Syria. Evidently the severance was recent when the poem was composed, whereas Judhām had been long settled in the Syrian Balqā, in the neighbourhood of Ma'ān, a town five days' journey south of Damascus, and had also become nominally Christian. Marzūqī, as mentioned in note ʸ on p. 653 of the text, inserts the passage between vv. 14 and 15 of the poem, which would make it probable that the Banū Sa'd, mentioned in v. 15, were the separating branch of Asad: Wüstenfeld's Table M shows three families in the tribe headed by a Sa'd, one of which may be the stock intended, and not the Banū Sa'd of Ḍabbah, as suggested above against v. 15.

Vv. 33–4 are cited by ancient authorities as offering an example of the false rhyme called *iqwā* (*Judhāmū* rhyming with *ash-Sha'āmī*), which is in favour of the authenticity of the passage.

(37) The poet likens the strength and solidity of his tribe to stone blocks, *athāfin*, sing. *uthfiyah*, used to support the cooking-pot over the fire. Khuzaimah is the name of the father of Asad and Kinānah. Through Kinānah he was the ancestor of Quraish, and this is the matter to which the commentary, p. 659[2], refers as the explanation of the claim to be lords of ways both open and forbidden, meaning by the forbidden the roads through the sacred territory, *Ḥaram*, of Mecca. This, however, appears to be doubtful. The poet seems to be claiming command of the territory traversed by caravans for his tribe, which was placed in the region south of Taimā to the east of the great trade-route now represented by the pilgrim way from Ma'ān to Medina and on to Mecca.

(38) Dhu-l-Majāz was the site of one of the fairs held by the Arabs during the sacred months. The fair lasted eight days, from the 1st to the 8th of Dhu-l-Ḥijjah, and its place was behind the sacred mountain called 'Arafāt near Mecca (see Wellhausen, *Heidenthum*[2], 88). Apparently the celebrations there (of which we hear much less than of those at the neighbouring fair of 'Ukāḍh, held during twenty days from the beginning of Dhu-l-Qa'dah) were of a religious character: hence the solemnity of the curse uttered, at a sacred place, in a sacred month, against the dissident section of the tribe. *Athām*, punishment the consequence of *ithm*, sin, is used in this sense in the Qur'ān, and v. 38 was cited by Yūnus (A. H. 90–182) in illustration of the Qur'anic phrase (LA xiv, 271[6 ff.]): this is another proof of the antiquity of the passage. It was at Dhu-l-Majāz that King al-Mundhir III of al-Ḥīrah is said to have brought about the peace between the tribes of Bakr and Taghlib which ended the long war of al-Basūs (*ante*, No. XLI, introduction): see al-Ḥārith b. Ḥillizah, *Mu'all.* 41.*

* The commy. of at-Tibrīzī, apparently by an error, speaks of the peace having been made by the influence of King 'Amr b. Hind, al-Mundhir's son. Al-Mundhir himself is clearly indicated in the *Mu'allaqah*: and see *Aghānī*, ix. 178–9.

XCVIII

THE SAME

THE *nasīb* here extends from the beginning to v. 21. The lady celebrated (whose name is not given) belongs to the tribe of 'Uqail, a branch of 'Āmir, and now hostile. The journey of the 'Uqailīs towards their own land, after the peaceful months during which they had been associated with Asad, is described. Then the poem goes on to recall the warlike achievements of the author's tribe: with Ṭayyi'—presumably before the league of peace referred to in the introduction to No. XCVI—in vv. 24–5: with a family of Dhubyān called Subai' (v. 26): with Dārim, a section of Tamīm (vv. 27, 28): with the Ribāb [*ante*, p. 111, note] (vv. 29–30): with Sa'd b. Zaid-Manāt of Tamīm (v. 30 *a*): with sundry tribes of 'Āmir (vv. 30 *b*, 31, 32): with Sulaim (v. 33): with Ashja' (v. 34), and Murrah (v. 35) of Ghaṭafān. The poem ends with a greeting to the brother-tribe of Kinānah (v. 36), and a much-admired description of the war-mares (vv. 38–42) and stallions (vv. 43–9) belonging to Asad.

(1) Ah, our partners have departed and cannot be reached, and thy heart is in the keeping of the ladies as they journey away!

(2) The drivers make their way with them towards the waters of Nakhl, and they turn aside from the twin peaks of Abān.

(3) I question my companion—and yet I think that I can myself see clearly whither the ladies are taking their way:

(4) I fear lest the Sons of 'Uqail should depart with my Beloved one: and verily justified is fear!

(5) Therefore hardly did I turn my eyes away from them in Qāniyah, what time the day had risen high.

(6) In the night they came upon Arūm and Shābah, with Ti'ār to the left thereof:

(7) In the litters were girls like gazelles of Asnumah resting in their holes, the coverts too short to hide them fully.

(8) As they smile, their lips part to show a row of camomile-flowers, washed bright by rain after a night-travelling cloud has passed over them.

(9) And among the dames in the litters is one kind and playful, whose people are making for their own land and have started on their way—

(10) One of those nurtured far from all hardship; her dwelling-places have been al-Qaṣīmah and al-Uwār;

(11) Her diet is milk slightly soured, flowing to her in abundance, and pure milk what time the milch-camels are sent forth [to bring in grain];

(12) She is plump where the anklets go round, soft and tender, and in her flanks and belly is slenderness;

(13) Heavy are her after-parts whenever she essays to rise, and when she hastens, she is soon out of breath.

(14) Then I passed the night wakeful, without sleep, as though strong wine were coursing through my joints,

(15) Watching in the heavens the Bearers of the Bier, as they revolve like the moving on of a herd of wild kine;

(16) And the Pleiads incline to setting after the first part of night is spent, while Capella stands out as their neighbour.

(17) Help, O ye people, for the man oppressed with misery by the slow length of Time, for his durance has lasted long!

(18) Yea, if distant regions have taken away from us the fair ones of 'Uqail, and the hearts which they carry away captive with them,

(19) Yet, until War turned us away one from the other, we and they had aforetime many days together that were but too short—

(20) The nights when I paid no heed to him that would hold me back, and my waist-wrapper flowed down over my ankles,

(21) And I disobeyed him that chid me, and I achieved delight, and vexed, by my visits, one stirred by jealousy.

(22) But when we saw that the men had become our enemies, with no opening left to agreement between them [and us],

(23) Our vanguard moved on, until we pitched camp in a land which Nizār had placed under a ban among themselves;

(24) And Ṭayyi' of the twin mountains kindled a war from the pain of which distant Ṣuḥār shrieked out.

(25) They blocked the passes when they saw us coming: but creeping into their burrows did not save them from us.

(26) And the tribe, the tribe of the sons of Subai', dwelt in Qurāḍiyah, and we encompassed them about in a ring;

(27) And 'Amr son of 'Amr counselled his people not to fight—like a man who should cut off his own nose while he had still power to defend himself:

(28) At Dhāt Kahf they offered peace: but the taste of it to them is as bitter as *sala'* or pitch.

(29) And the Ribāb fled away to the Upland, and there remained not of them in Ṣārāt or al-Ḥubs a single fire;

(30) Then they kept at a distance from us, though in sooth they thought us near, in a place where secret talk could be overheard.

[(30 *a*) And fear of us brought Sa'd down to dwell in a land there where they used to grant protection, not to seek for it;

[(30 *b*) And the nearest tribes of 'Āmir to us were 'Uqail in al-Mirānah, and the Wibār.]

(31) And the valley-bottoms were given, in exchange for Numair, the hoofs of steeds by which the dust was raised high in air.

(32) And the tribe of the Sons of Kilāb, though they fled, flight did not save them.

(33) And Sulaim kept silence over their cud through fear of us, even as the ass keeps silence.

(34) And as for Ashja' the man-woman, they turned tail like goats in ash-Shaḍhī, bleating as they fled.

(35) And we met not our deaths from Murrah, for they turned and took the road taken before them by Hāribah, and went down into the lowland.

[(35 *a*) Ancient glory and renown undimmed forbid the Sons of Khuzaimah to yield in aught:

[(35 *b*) They excel all Ma'add in noble qualities, wheresoever they dwell, whithersoever they wend;

[(35 *c*) Faithful are they to their word when once it is pledged, and straight they turn to the gaming-arrows when men long for the smell of roast meat.]

(36) Carry then a message, if thou touchest upon us in discourse, to Kinānah our brethren, wheresoever they be:

(37) We take the place of those who have gone away, and we occupy at will the highest region of Najd when the rains fail [and famine comes],

(38) With led mares, all pressing on, frisky, prancing out of the road in wantonness, made lean and spare by constant duty in places of danger and in distant raids,

(39) Striving against the reins, unquiet as though in each of them there were a locust in a cloud of dust, yellow in colour,

(40) Thrusting back with their elbows the girth, with the space between their teats stopped up with dust;

(41) Thou mayst see them gray from the sweat dried upon them—here a plentiful flow, there only a little;

(42) In every place of soft soil, wheresoever they wheeled about, is a well-like footprint of the hoof with the sides crumbling in:

(43) And with many a noble stallion the sheath of whose yard is like a folded wine-skin which the vintners have hung up on a peg:

(44) The noise of his nostrils, when other horses cannot breathe freely, is like the working of a bellows borrowed from a blacksmith.

(46) He is trained in the evenings, and is strong and sturdy, slender-waisted, tall on his legs, with no superfluous flesh.

(47) What time other horses have their coats dishevelled and rough after a brisk gallop in the morning, his back is like a hard well-twisted cable.

(48) All day, by the side of the riders on camels, he speeds swiftly along, the white blaze on his forehead looking like a woman's veil.

(49) Yea, there will not save from disaster, when battle presses closely, aught but firm steadfastness in fight, or flight.

NOTES

(1) 'Partners', *khalīṭ*, the standing word for members of another tribe or family who have shared, during the season of plentiful pasture, the grazing-ground of the poet's tribe or family.

(2) For 'the twin peaks of Abān' see *ante*, No. XV, note to v. 18. Nakhl, 'date-palms', the name of many places in the Peninsula: here perhaps it may be the Nakhl of the Banū Murrah, two days' journey east of Medina.

(3) The commentary suggests that in asking his companion regarding that which the poet knew very well himself the intention was to conceal the pain he felt, or to prevent his attachment to his mistress from being made the subject of gossip.

(4) 'My Beloved', *jāratunā*: for the use of *jārah* for a mistress see *ante*, No. LIX, note to v. 1.

(5) Qāniyah is said to be a water belonging to the Banū Sulaim, but it is doubtful whether this suits the other geographical indications given. Another interpretation takes *qāniyah* as an epithet of *nafs* understood: the verse would then mean 'Hardly could I turn my eyes away from them, though restrained by a sense of shame, or bashfulness (from gazing at them too long)'.

(6) Arūm, Ti'ār, and Shābah (*ante*, No. LIV, 9) are names of mountains.

(7) Asnumah, variously vocalized as Usnumah or Asnimah, said to be the name of a hill near Falj in southern al-Yamāmah, or of a ridge, or of sands near Ṭikhfah. Probably more places than one were so called, as the word (in the form *asnimah*) is pl. of *sanām*, 'a camel's hump'.

(8) Compare No. LVI, vv. 3–4.

(10) For al-Qaṣīmah see No. XLIV, v. 30: a variant is al-Quṣaimah. Al-Uwār is only known from its mention here. The places must have been those in the land of Asad (part of Upper Qaṣīm) where the lady's tribe, the Banū 'Uqail of 'Āmir b. Ṣa'ṣa'ah, had companied with Bishr's kinsmen during the season of rich pasture.

(11) 'Milk slightly soured', *qāriṣ*, the well-known *laban*, the staple food of the nomads. 'Pure milk', *maḥḍ*, freshly drawn, with only its froth removed. The scholiasts differ as to the reading and meaning of *tubta'ath*: other pointings are *tabta'ith* and *tanba'ith*, which may mean that the milch-camels yield a gushing stream of milk. The version adopted implies a time of dearth, when milch-camels have to be sent as beasts of burden to bring in grain. The woman spoken of is well and abundantly provided for both in times of prosperity and in times of straitness.

(15) The 'Bearers of the Bier', *Banātu Na'shin*, are the stars of the Great Bear: their slow motion round the Pole is compared to the scarcely perceptible movement of a herd of oryx cropping the grass and moving on as they feed. There is a *v. l.*, *ka-mā 'aṭafa-ḍh-ḍhu'āru*, 'as a nurse-camel moves on her young camel-calves', *i. e.*, at their places of pasture: the nature of the simile is the same in both cases.

(19) 'Days that were too short', because of the delight that was in them.

(20) The flowing *izār* or waist-wrapper is a symbol of ease and luxurious living, as girding it up is of the undertaking of serious or dangerous work.

(23) Nizār, the patriarch of all the Ma'addic Arabs. The land which Asad occupied was considered by all the other tribes to be too dangerous to dwell in.

(24) Ṭayyi' is always spoken of in the ancient poetry as inhabiting the twin ranges of Aja' and Salmà in Northern Najd and the valley between, now known as the Jabal Shammar. Ṣuḥār is the capital of 'Umān, on the sea-coast in the centre of the great bay whose extremities are Rās Musandam to the north and Masqaṭ to the east. The verse is an extravagant exaggeration, since distant 'Umān could have nothing to do with a war waged among the mountains of Ṭayyi'. The situation, and the actual parties to the warfare of which the poet speaks, are not sufficiently known to us for the verses to be clear, and apparently the old scholiasts were unable to explain them.

(26) Subai' is the name of one of the families of Dhubyān: whether the poet means that he protected them by encircling them with his tribe, or besieged them, is not clear. The place Qarāḍiyah or Qarāḍibah is also not known except from this verse.

(27) The 'Amr son of 'Amr here mentioned is said to have been a chief of Dārim, a great branch of Tamīm. The reference is perhaps to the battle of Dhū Najab, in the account of which in the *Naqā'iḍ* the speech of 'Amr is reported, p. 587[12 ff.]

(28) *Sala'*, a tree or shrub described as bitter and nauseous.

(30 *a*) The Sa'd mentioned here is Sa'd b. Zaid-Manāt, another great branch of Tamīm (see *ante*, No. XXI, introduction).

(30 *b*) Of 'Uqail we have already heard. The Wibār are the descendants of Wabr b. al-Aḍbaṭ b. Kilāb, another branch of 'Āmir b. Ṣa'ṣa'ah.

(31) Numair, another division of 'Āmir b. Ṣa'ṣa'ah.

(32) Aṭ-Ṭūsī reads here Baghīḍ, one of the patriarchs of the group of Ghaṭafān, instead of Kilāb, divisions of which have been dealt with already in the poem.

(33) Sulaim, according to the genealogists, was brother of Hawāzin, of which latter 'Āmir b. Ṣa'ṣa'ah was the strongest tribe. 'To keep silence over the cud' is a proverbial expression for enduring insult and ignominy in silence. The camel is an animal which chews the cud: when interrupted in doing so by fear, he closes his mouth and ceases to chew the contents. The ass does not chew the cud, but, like the camel, is said to keep silence when in fear of maltreatment.

(34) Ashja', a branch of Ghaṭafān: see *ante*, introduction to No. XXXIII: it is often referred to with contempt by members of other tribes.

(35) For Murrah see *ante*, introduction to No. XII, and introduction to No. LXXXVIII.

(35 *c*) *I. e.*, when famine threatens. *Cf.* No. LXII, vv. 9, 10.

(36) 'Kinānah our tribe': the poet goes beyond Asad to his father Khuzaimah, the parent also of Kinānah; see No. XCVII, note to v. 37.

(37) 'The highest region of Najd', *sanām al-'arḍi*, lit. 'the hump of the land': possibly the expression *sanām* may connote fatness, a tract where pasture remains abundant in spite of drought, as a camel's hump is a mass of fat. According to Aḥmad, the tract intended is that called later Ḍarīyah, a tract held by the Banū Kilāb in the Prophet's time, and made a *himà* or reserve by the Caliphs 'Umar and 'Uthmān for the maintenance of the camels paid in as *ṣadaqah* or taken in war as the State's share of the booty. The relative richness of this tract (previously the headquarters of the Kindite princes) as pasture was proverbial.

(38) The rendering adopts the reading *musnifah* in preference to *musnafah*, for the reason mentioned in the note to v. 26 of No. XL, *ante*.

(39) The full-grown locust is yellow in colour, having before been dark-brown.

(40) 'Thrusting back with their elbows the girth', *nasūfun li-l-ḥizāmi bi-mirfaqaihā*: as in No. VI, *ante*, vv. 6, 7, the girth becomes loose as the mare sweats, and is thrust back by the action of the elbows of the fore-legs: this is Ibn al-A'rābī's explanation. Another is that *nasūf* means 'fraying, or cutting', the girth with her elbows: but this is (justly) condemned by aṭ-Ṭūsī, as the result would be to set up a sore at the points of the elbows, and also to render the saddle insecure.

(42) *Cf.* No. XCVII, v. 29.

(44) 'Cannot breathe freely': literally, 'hide their breathlessness': *i. e.*, they hide it within, and cannot get rid of it. A good horse should have wide nostrils, so as to be able to breathe easily when going at full speed. The noise of the horse's breathing is compared to that of a *borrowed* bellows, because—so says the scholiast—the borrower is in a hurry to return it, and therefore works it the more energetically. But a more cynical reason is suggested by the interpolated verse 45, which evidently crept in here from some commentary as a parallel:

> (45) We have found in the book of the Sons of Tamīm that the fittest horse to be galloped hard is one that is borrowed!

This verse is attributed by Abū 'Ubaidah (and in the *Lisān*) to the post-Islamic poet aṭ-Ṭirimmāḥ. As a part of Bishr's poem it is entirely irrelevant, and it is characteristic of the commentators that they admitted it (see the scholion) without objection.

(46) 'Tall on his legs', *muqalliṣ*, literally, 'girt up', showing long legs as though the *izār* were tucked up to the waist.

(49) It is common for an Arab warrior to mention, in boasting of the merits of his horse, that in flight he ensures the safety of his rider: see note to No. VII, v. 2, and, for examples, XXII, 15, and LV, 14–15. On the other hand the word contrasted with flight, *burākā'*, means steadfast holding of one's place in battle until one is slain: for an example see the story of 'Auf al-Burak, *ante*, p. 167.

XCIX

THE SAME

After a short amatory prelude (vv. 1–7), the poet turns to the achievements of his tribe in their war with Tamīm, following upon the victory over 'Āmir at an-Nisār (vv. 8–15). Tamīm was led on this occasion, as at an-Nisār, by Ḥājib son of Zurārah, who was beaten and fled. Then he recalls the killing of Ḥujr, Prince of Kindah, long before (vv. 16–17): see the Introduction to the *Dīwān* of 'Abīd. Finally, wars with three sections of 'Āmir b. Ṣa'ṣa'ah,—Numair (vv. 18, 19), Kilāb (v. 20) and Ka'b (vv. 21, 22), are mentioned. The poem is probably very incomplete.

(1) To whom belong the dwellings thou hast lighted on at al-An'um, the traces of which stand forth like the markings of a spotted snake?

(2) The East wind has played with them, and they have become unrecognizable, but for a remnant of their trench with its sides broken in.

(3) They were the abode of a girl with white side-teeth, soft and tender, slender in the flanks, plump in the fore-arm where the bracelet goes round.

(4) She listened to the talk of the tale-bearers about us, and has severed the bonds that bound her to thee, and gone with thy former partners on their road towards Syria;

(5) And thou hast become, from excess of longing and desire of love, stricken at heart like one smitten senseless.

(6) Why dost thou not bring forgetfulness to thy grief with a strong she-camel, brisk as a wild ass, like a stallion-camel scarred with bites,

(7) One that goes proudly with the saddle upon her, trustworthy in the night journey—one that slaps her thighs with her tail, and breaks the stones with her chipped hoof?

* * * * * * * * *

(8) Ask Tamīm of their wars with us, and ʿĀmir—and is the experienced like him who does not know?

(9) Tamīm were wroth because ʿĀmir were slaughtered on the day of an-Nisār: so they were brought in the end to calamity themselves.

(10) Our wont was, when they shouted loudly for war, to cure the fume in their heads with a band of warriors that shocked them hard;

(11) We batter the tops of their helmets with our swords, and we shout our names and our fathers', while our horses are marked about their throats with blood.

(12) [Our steeds] come forth from the dust-cloud with bared teeth, dashing along like beasts of prey, mounted on each a warrior like a lion dusky brown of hue,

(13) Warriors long in the baldric, that leap down to engage on foot, that long to reach their adversaries, not clipped in their claws!

(14) So they broke their host, and Ḥājib fled away beneath the dust-cloud, enveloped in dusky mirk;

(15) And they saw their eagle, the triumphant, attacked by a lion, buff-coloured, sharp-clawed, mighty in his grip.

(16) Aforetime our men slew Ḥujr—all the spears were pointed at him, and prone he fell on his face:

(17) He strives to rise—but into his body have passed the shafts of the spears, all pliant and supple, fitted with sharp spear-heads.

(18) And the Sons of Numair—we have met of them cavalry whose gums watered for spoil:

(19) But our riders came upon them unawares—every prancing mare, and horse that in his bounds cuts through the girth-rings of the light saddle, battering the ground mightily with his hoofs.

(20) And they trampled on the Sons of Kilāb with a vehement trampling, and drove them to take refuge by the tent-poles of their camping-place.

(21) And before that they brought disaster to Ka'b, with lances well straightened, which the hands ply nimbly to and fro,

(22) Until we gave them to drink of a bitter cup, the sips of which were as nauseous to the taste as colocynth.

NOTES

(4) *Mush'im* may mean, as rendered 'taking the way to Syria', or 'taking the way to the North'. A *v. l.* is *ash'am*, from *sha'mah*, meaning any direction one is pleased to take; so in the scholion: but *sha'mah* ordinarily means the left hand, not any direction whatever.

(5) For 'stricken at heart', *ṭarifan fu'āduka*, there is a *v. l.* *a'mà-l-jalīyati*, 'blind to the most evident things'. In this rendering of *ṭarif* I have followed al-Akhfash (see line 21 of commy.). Another meaning of the word is 'unquiet, restless, unsatisfied', as an animal that wanders constantly from one pasture to another.

(6) For *mukdam*, 'scarred with bites (inflicted by other stallions)', there is a *v. l.* *muqram*, 'set apart for covering'.

(9) For *u'qibū* there is another reading, more often found, *u'tibū*, 'they were made contented' (in an ironical sense). The word for 'calamity', *ṣailam*, probably means 'an extirpating or overwhelming onslaught'.

(11) The meaning of *mush'alah* (rendered 'marked') is uncertain. It is used for the burning of the skin caused by smearing tar over it (as a cure for camels' mange), and perhaps it is transferred to markings of blood by analogy.

(13) 'Long in the baldric', *mustarkhi-n-nijād*: the *nijād* is the belt going over the right shoulder on which the sword is hung; those who have to wear long belts are necessarily themselves tall.

(14) Ḥājib son of Zurārah was the leader of Tamīm on the Day of an-Nisār.

(15) 'Their eagle', *i. e.*, their banner: the use of the word in this sense seems to be borrowed from the Romans.

(16) Ḥujr, the Prince of Kindah and father of Imra' al-Qais: as to his slaying see the introduction to the *Dīwān* of 'Abīd.

(17) This verse is not only modelled on one (cited in the footnote) by Bishr's predecessor and fellow-tribesman 'Abīd, but contains an old word for spears, *makhāriṣ*, sing. *kharṣ*, *khurṣ* or *khirṣ*, much used in the latter's *Dīwān*.

(18) Numair, a branch of 'Āmir b. Ṣa'ṣa'ah.

(20) Kilāb and (21) Ka'b, the principal branches of that portion of 'Āmir b. Ṣa'ṣa'ah descended from Rabī'ah. The former verse means that the attacks of Asad kept Kilāb bound to its principal camping-place, afraid to venture out for fear of attack.

C

SINĀN SON OF ABŪ ḤĀRITHAH, OF MURRAH, OF DHUBYĀN

We have already made the acquaintance of the poet in connexion with the story of al-Ḥārith son of Ḍhālim (see *ante*, No. LXXXVIII, introduction), for it was to him that the young prince of al-Ḥīrah, whom al-Ḥārith slew, was entrusted for education. Sinān was the foremost chief of the branch of Murrah descended from Ghaiḍh during the latter half of the sixth century A. D. He was celebrated for his magnanimity and generosity, and his sons, Khārijah and Harim, were among the prime movers in bringing the long and disastrous war between 'Abs and Dhubyān, called the War of Dāḥis, to a conclusion: see the story as told in my *Translations*, pp. 107–110.

We do not know to what affair the fragment before us relates. The house of Ghaiḍh in Murrah apparently remained aloof from the parties to the 'War of the Ḥuraqah' (*ante*, No. XII, introduction).

(1) Say to al-Muthallam and Mālik son of Hind—'If thou desirest to assail our strength, come on!

(2) 'Thou shalt find among us what our enemies have to face, and thou shalt be given a morning draught from a cup the dregs of which are bitter as colocynth.

(3) 'We will present to the [enemy's] troop, what time the spears meet in conflict, a thrust like the blazing of a flaming fire.

(4) 'Of us are horsemen in Shajnah, and adh-Dhināb, and 'Utā'id, like the blackness of thick darkness;

(5) 'And in Ḍarghad and on as-Sudairah are they ready, and in Dhū Amarr, where their women-kind have never been divided as spoil [among a victorious foe]'.

NOTES

(1) It is not clear to which of the two persons named in this verse the rest of the poem (which assumes a singular addressee) is directed: nor have we any information as to the circumstances.

(4, 5) The places named in these verses are all localities in the country of Ghaṭafān, and no doubt in the lands of the Banū Murrah. Ḍarghad is still so called, and gives its name to an extensive lava tract (*ḥarrah*). *Ḥāḍir* in v. 5 may also mean 'settled folk'.

CI

THE SAME

A RETROSPECT of life from the point of view of old age. The poem is said to be also attributed to Khārijah, son of Sinān, one of the peace-makers at the end of the War of Dāḥis.

(1) If now I complain not to any of my pain, and if I cannot direct my steps unless I have one to guide me,

(2) Yet time was when I have brought at dawn upon the pasturing camels of a tribe a host of raiders, far-spreading, one following another, besetting them suddenly from lowland and upland alike;

(3) And time was that I have taken my part in the arrow-game when the milk-less camels were driven home at evening by the cold, rain joined with chilling wind:

(4) Then was I wont to give of my provision, without reserve, to all the folk of the encampment, whether protected strangers or seekers for bounty.

(5) And time was that I prevented, without causing injury to any, a breach in the tribe—yea, all my equals in age are my witnesses!

(6) Well do my people know how, when their long-continued raid has carried them far, and they have spent all their provision, I have lavished upon them all of mine.

(7) And I do not hide within me qualities for which I shall be reviled—no, not till the son of Mayyād return again from the grave!

(8) Give me praise! How many a door of noble deeds prepared for you, how many a valley [leading thereto], have I opened to you!

NOTES

(2) The word *mush'ilah* has been rendered as in No. XCIII, 1, *ante*: the various adjectives used of the raiding party must cohere together, and the combined picture which they present is of a numerous band of mounted men, coming suddenly upon the pasturing camels from all sides (*min ghaurin wa-anjādi*), widely dispersed over the country (*mush'ilatan*), and one following another so as to give the impression of reserves behind (*rahwan*). The last word is one of which the scholiasts did not know the precise meaning: see the extraordinary variety of interpretations in Lane, *s. v.* The sense adopted is that given in LA xix. 59[4] for a raid, *ghāratun rahwun*.

(3) Compare *ante*, No. LXII, vv. 9–10 and note.

(7) 'I do not hide within me qualities', *lastu ghāshiya 'akhlāqin*: the words may also be rendered 'I do not adopt habits': *ghashiya* often means 'to engage in, to plunge into'. 'The Son of Mayyād': no information is afforded us as to this personage, but similar phrases are common to express something that will never happen. Thus Abū Dhu'aib says (LA ix. 335):

'Until the two gatherers of acacia-leaves come back again,
or Kulaib is brought again in life to Wā'il from among the slain.'

The 'two gatherers of acacia-leaves', *qaraḍh*, used for tanning, were two men of the tribe of 'Anazah

who went out into the wilderness to collect them, and were lost and never heard of again. Kulaib, the great chief of Wā'il whose slaying brought about the War of al-Basūs between Bakr and Taghlib, brother tribes.

CII

ZABBĀN SON OF SAYYĀR, OF THE HOUSE OF MĀZIN, OF FAZĀRAH, OF DHUBYĀN

We have already met our poet, who was a contemporary of al-Ḥādirah: see introduction to No. VIII, *ante*. He must have belonged to the latter half of the sixth and first quarter of the seventh century, for his son Manḏhūr was a contemporary of the Caliph 'Umar (A. D. 634–44), and is remembered because he, after his father's death, married his stepmother Mulaikah, widow of Zabbān. She lived with him long enough to bear him two sons and two daughters, of whom one, Khaulah, eventually married al-Ḥasan son of 'Alī, and the other, Tumāḍir, married the Caliph 'Abdallāh b. az-Zubair (*Agh.* viii. 187[6]). Manḏhūr was forced by 'Umar to put away Mulaikah, after having solemnly sworn that he did not know that such a marriage was unlawful (*Aghānī*, xxi. 260–61). He was, therefore, a Muslim when he contracted it, since 'Umar said that but for his oath he would have put him to death for incest. Mulaikah was a daughter of Khārijah son of Sinān of Murrah, the last-named the poet of Nos. C and CI. Presumably she was young when Zabbān died, and her first husband must have been living up to the time of the Hijrah and probably for some years later.

The two poems before us, CII and CIII, are evidently to be read together. They relate to some quarrel between Zabbān, who was chief of his section of Fazārah, and the House of Badr, represented by either Ḥiṣn or 'Uyainah, at the head of the main part of the tribe. It has been suggested that the fragments may be connected with the 'War of the Ḥuraqah' (see *ante*, No. VIII, introduction, and No. XII), but this is very uncertain; and in that war Zabbān and 'Uyainah appear to have acted together against al-Ḥuṣain of Murrah. Here it is evident that there was bitter contention between the two houses. Zabbān (CII, 7) is ready to take up arms against the Sons of Badr, and in No. CIII he sternly warns them to remember how wrong-doing was punished in the person of their ancestor Ḥudhaifah at the Cistern of al-Habā'ah. This is a famous tale, finely told in the *Aghānī*, xvi. 30–2, and I give a summary translation of the passage below.

The war of Dāḥis, between the brother tribes of 'Abs and Dhubyān, arose out of the race between Dāḥis, the horse of Qais son of Zuhair chief of 'Abs, and al-Ghabrā, a mare belonging to Ḥudhaifah chief of Dhubyān.* In the race Ḥudhaifah had placed an ambush of men who were charged, if they saw Dāḥis winning, to spring up and with shouts and blows to break him off in his running. They did so, and thus caused him to lose the race. Qais protested against this unfairness to Ḥudhaifah, but could get no redress. This started the quarrel, which

* There is another version of the story which makes both Dāḥis and al-Ghabrā the horses of Qais, while Ḥudhaifah ran another pair for which different names are given. But the poetical fragments dealing with the race mention only *two* competitors.

for some time was confined to petty conflicts and raids. In one of these 'Auf, brother of Ḥudhaifah, lost his life, and 'Abs paid for him with a bloodwit of a hundred camels. Later, Mālik, brother of Qais, visited the country of Fazārah to celebrate a marriage, and was murdered there by Ḥudhaifah's orders. Thereupon 'Abs claimed the return of the bloodwit which had been paid for 'Auf, since Mālik's blood was a sufficient atonement for the other's. Four years had passed between the payment for 'Auf and the killing of Mālik, and meanwhile the camels of the bloodwit had produced young. 'Abs claimed that the camels should be returned with their offspring, but this was refused by Fazārah, and no arrangement could be come to. While the contention was going on, Mālik son of Badr, brother of Ḥudhaifah, while searching for some lost camels, was shot by a man of the house of Rawāḥah (Qais's ancestor) and slain. After this, peace was again patched up by the efforts of al-Asla', a chief of 'Abs, who arranged that a number of boys, sons of chiefs of 'Abs (three of his own included), should be given as hostages into the charge of Subai', a chief of the tribe of Tha'labah b. Sa'd of Dhubyān.* So things continued for a time until the death of Subai', who, when he felt his end approaching, called his son Mālik (whose mother was a woman of the House of Badr, sister of Ḥudhaifah), and said to him:—'Thou wilt gain a fame for nobleness that will not pass away if thou keepest safe these boys. But I seem to see thee after my death, when thine uncle Ḥudhaifah will come, squeezing tears out of his eyes and saying "Dead is our lord"! Then he will wheedle thee into giving them up to him, and he will slay them, and all honour will be gone from thee for ever! But if thou fearest to be unable to resist him, restore the boys to their own people.' Things happened as Subai' had foreseen. Ḥudhaifah lamented his death to his son Mālik, and so touched his heart by his grief and his sympathy that the latter made over to him the hostages, whom Ḥudhaifah carried off to Ya'murīyah where he lived. When he had got possession of them, he used to bring out each day a boy and set him up as a target to be shot at: as he shot, he would bid the boy call upon his father, until an arrow cut short his cries. This abominable deed of cruelty stirred up war again, and 'Abs set upon Fazārah and the men of Tha'labah b. Sa'd at a place called al-Khāthirah, where they killed many of the leaders, including Mālik son of Subai' who had given over the hostages to Ḥudhaifah. On this occasion Ḥudhaifah himself was absent; but he immediately set himself to assemble a great host of all the tribes of Ghaṭafān, to fall upon 'Abs and crush them utterly. Qais, foreseeing this, resolved that 'Abs must leave their settlements and seek an asylum in some other part of Arabia. He gathered together the herds of the tribe, and the women and families with their household gear, and started them off while it was still night, he and the fighting men intending to follow them at dawn. But when dawn came, they saw from the ridge of al-Mu'niqah, over which the baggage-train had passed, the army of Ḥudhaifah coming on in pursuit. Qais then advised his people to take a side route, not the same as that by which the others had gone, and let the men of Dhubyān decide whether to follow the baggage or the fighting men. When Ḥudhaifah came to the parting of the ways, he decided to follow after the baggage division, and did so, soon coming up with it. Then he and his people fell upon the herds of camels and the women and followers of 'Abs, and the whole host was scattered in

* For Tha'labah b. Sa'd see the genealogical table on p. 35. For Subai' and his house see No. XII, v. 18 and note, and No. XCVIII, v. 26.

search of booty. In this attack Ḥudhaifah speared and killed Tumāḍir, the mother of Qais. Meanwhile the fighting men of 'Abs had come up behind, and found their enemy thus engaged. Qais fell upon them with a furious onslaught, and met with scarcely any resistance, so occupied were the men of Dhubyān with securing their plunder. A great slaughter ensued, which was only put a stop to by the family of Ziyād, leaders of 'Abs, exhorting their people to remember that after all the men were their kin. But Ḥudhaifah and his brother Ḥamal and some others of the family of Badr escaped, and Qais and his comrades sent out scouts in all directions to find out whither they had fled. Shaddād son of Mu'āwiyah (the father of 'Antarah) and his companions eventually came upon the traces of Ḥudhaifah. That chief had dismounted to tighten up the girth of his saddle: when doing so, he had set his foot upon a stone, that there might be no print of it in the sand; but in mounting again his toes slipped and left a mark on the ground. This was recognized, as also a twist in one of his horse's fore-feet; so the party headed by Shaddād followed his track. The day was one of intense heat, and Ḥudhaifah and his companions rode until they came to a well called al-Habā'ah, with a great open cistern, and there they stripped their saddles off their horses, cast down their weapons and clothes, and plunged into the cistern. The party consisted of Ḥudhaifah, his brother Ḥamal, Ḥanash son of 'Amr, Warqā son of Bilāl, and his brother. As they splashed about in the water, their horses rolled over on the ground, glad to be free of their saddles. They had sent out a scout to keep watch and warn them if any one seemed to be pursuing, and this man came and said—'I see a shape like an ostrich, or a bird perched on a tragacanth-bush, in the direction from which we have come'. 'Maybe it is Shaddād mounted upon Jirwah' (his mare), said Ḥamal. 'Don't talk to me of Shaddād and Jirwah on this side and that! talk of something else', said Ḥudhaifah. But while they were yet speaking, there was Shaddād over their heads, between them and their horses; and then came up 'Amr son of al-Asla', and Qirwāsh, al-Ḥārith son of Zuhair, and Junaidib, five persons in all. Junaidib drove away the horses of Ḥudhaifah's party, and 'Amr son of al-Asla' and Shaddād attacked the men in the cistern. Ḥudhaifah tried to parley—'Ye men of 'Abs, where are your wits? have ye lost all sense?' But Ḥamal struck him between the shoulders, and said—'Beware of what men will say after this day!'—and his words became a proverb. Then Qirwāsh son of Hunayy killed Ḥudhaifah, and al-Ḥārith son of Zuhair killed Ḥamal, and took from him the famous sword Dhu-n-Nūn, which had belonged to Mālik son of Zuhair.* Ḥanash escaped. Qais was not present at the killing of Ḥudhaifah and Ḥamal; when he heard of the death of the latter, he uttered some touching verses, printed on p. 694 of the Arabic text, which are celebrated:

Know that the stoutest man I ever knew
  lies dead at al-Habā'ah, and stirs no more!
But for the wrong he wrought, I had not ceased
  to weep his death, so long as stars rise and set.
But the good warrior Ḥamal son of Badr
  wrought wrong: and wrong is a poisonous pasturage!

For the sequel, and the final securing of peace, see the introduction and notes to the *Mu'allaqah* of Zuhair, in my *Translations*, pp. 107 ff.

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* See *ante*, No. LXXXVIII, note to v. 5.

(1) Ye Sons of Manūlah! in sooth I obeyed your chiefs, hoping that there might be a way to avoid war with friends;

(2) And the Sons of Umayyah—all of them would be leaders and captains, and the Sons of Riyāḥ the same, when a matter is debated in council.

(3) Go thy way! Verily companies of the House of Murrah dwelling in the Ḥijāz shall surely defend their herds of camels—

(4) Groups of men whom they have settled there in the spacious plain, as though they were princes ruling between Manbij and al-Kathīb.

* * * * * * * * *

(5) And when I move in reply to a cry for help, there gallops with my weapons a stout mare, short-haired, high in the withers, taking short steps [through sprightliness],

(6) Beautiful of shape, one that gallops hard when I push her on, very speedy when her girth is wet with sweat, an excellent canterer:

(7) I have made her ready against the Sons of al-Laqīṭah: she carries my spear, and a keen sword, and a small coat of mail,

(8) And a man experienced in distressful cases, who does not flinch when tribes meet tribes in conflict.

NOTES

(1) Manūlah (Abū 'Ikrimah ignorantly reads Mathūlah) was the wife of Fazārah and mother of the families descended from him. Zabbān himself was of her line, but the 'chiefs' of whom he speaks were, no doubt, the family of Ḥudhaifah, the chief of Fazārah in the War of Dāḥis.

(2) The situation depicted is one in which the leaders in council all differed one from another, and could come to no common agreement. Umayyah does not appear in the genealogical table of Fazārah (Wüst. Tab. H) as head of a family. Riyāḥ (b. 'Auf b. Hilāl b. Shamkh) is found therein.

(3) The person addressed is a woman. The mention of Murrah in this verse apparently misled Abū 'Ikrimah into the belief that the poet was himself a member of that family. The house of Murrah was that to which al-Ḥuṣain b. al-Humām (*ante*, No. XII) belonged, and the quarrel to which the poem relates may perhaps be the war of the Ḥuraqah (see introduction to No. XII). According to the *Aghānī*, xii. 124–5, however, in that contest Zabbān joined 'Uyainah son of Ḥiṣn, Chief of Fazārah, in opposing al-Ḥuṣain.

(4) Manbij, Syriac Mabbōgh, Greek Βαμβύκη, and later Hierapolis, a large town on the Euphrates above Raqqah, where a bridge of boats crossed the river on the eastward route from Aleppo. Al-Kathīb, perhaps the place in Baḥrain mentioned *ante*, No. LXXIV, 1. In this case 'from Manbij to al-Kathīb' would be a phrase for a vast stretch of country inhabited by Arabs. The word for 'princes', *quyūl*, is one specially used of the rulers of Ḥimyarite principalities in the Yaman. Marzūqī (see footnote on p. 691) thinks that the word is used here in derision of the men of Murrah: but our knowledge of the nature of the quarrel is insufficient to determine this.

(5) The special sense attributed in the commentary to *fazi'tu* should be noted—'When I answer a cry for help'.

(6) 'Beautiful of shape', *shauhā*: see what is said as to this word *ante*, No. **LXXI**, 8 *e* and LXXIV, 4. The rendering adopted here is that favoured by Prof. Nöldeke.

(7) The 'Sons of al-Laqīṭah' are the house of Ḥudhaifah, whose wife she was: the passage from the *Aghānī* cited against v. 3 above indicates that 'Uyainah, grandson of Ḥudhaifah, was head of the family when the war of the Ḥuraqah occurred; but if the next piece, as is probable, refers to the same quarrel as this, it seems likely that the poems should be dated earlier, during the time when Ḥiṣn son of Ḥudhaifah was chief: the reference therein to the event which happened at al-Habā'ah suggests that it occurred not very long before, and that its memory was still fresh.

CIII

THE SAME

SEE the introduction to No. CII.

(1) Does not their knowledge of Zabbān suffice to restrain the Sons of al-Laqīṭah, that they attack him with lampoons, while he sleeps [and gives no heed to them]?

(2) They go about with the Weak-eyed one, while there is poured forth upon them a tongue keen like the edge of an Indian sword.

(3) Yet in al-Habā'ah there is a slain man lying, in whose hinder part is stuck a writing that should warn the wrong-doer from returning to wrong!

(4) When ye read it, it will bring you guidance out of your error, and well shall it be known when the seals are broken away;

(5) There where the horses were tethered in the place where your Father lay, a man of sound judgement, hard in his enmity, left it as a gift for you.

(6) And if ye ask about it the riders of Dāḥis, there is one of the house of Rawāḥah who knows and can give you tidings.

(7) Sharīk son of Mālik swore, lighthearted and full of spirit, that when we met in battle, never would he make peace with his foe:

(8) He swore that never willingly would he accept the position of a defeated man. Yea, thou shalt come to that, and thy nose be rubbed in the dust!

NOTES

(2) 'The Weak-eyed one', *al-A'shà*: it seems not impossible that Maimūn al-A'shà, the celebrated poet of the time who was accustomed to carry about his art, for praise or satire, from tribe to tribe, may be meant: yet if this were so, we should have expected the commentators to notice the fact.

(3) See introduction to No. CII, and note y at foot of p. 694 of the Arabic text.

(5) 'Your Father': *i. e.*, Ḥudhaifah son of Badr. The 'man of sound judgement', *ḥāzim*, is perhaps Qais son of Zuhair, who however was not actually present at the slaying.

(6) Rawāḥah was the grandfather of Zuhair father of Qais: Dāḥis, the name of the horse belonging to Qais which ran in the famous race.

(7) We have no information regarding the Sharīk son of Mālik here mentioned: a Sharīk appears in the genealogy of the house of Badr, but he is shown as son of Ḥudhaifah, not of Mālik.

(8) Another example of the ellipse of the negative after an oath: see *ante*, No. XXXV, v. 6 and note.

CIV

MU'ĀWIYAH SON OF MĀLIK, OF JA'FAR, OF KILĀB, OF 'ĀMIR B. ṢA'ṢA'AH

THE poet was a member of a famous family in his tribe of 'Āmir, being one of the sons of Mālik b. Ja'far and Umm al-Banīn, 'the Mother of the Sons'. See the Introduction to the *Dīwān* of 'Āmir b. aṭ-Ṭufail (where, however, Mu'āwiyah has been omitted from the genealogical table). Among his brothers were aṭ-Ṭufail and 'Āmir called Abū Barā, 'the Player with Lances'. He was one of the sons of Mālik who took part in the deputation to King an-Nu'mān early in that king's reign, when the 'Āmirites were opposed by the king's boon-companion ar-Rabī' b. Ziyād, the chief of 'Abs. It was on this occasion that the young Labīd (our poet's nephew), then a lad of some 18 or 19 years, making his first appearance as a poet, discomfited ar-Rabī' in the verses quoted at p. 74 of the Introduction to 'Āmir, and caused the king to dismiss him from his place at Court.

The poem before us is somewhat fragmentary, and has lost a good many verses. It makes boast of the virtues of the poet's tribe in the ordinary manner.

(1) Umāmah came to me by night, and far was the distance she had to travel in the darkness, when all my comrades were sleeping by their camel-saddles.

(2) 'How didst thou find thy way hither? and never wast thou strong afoot': and of the people some were awake and some plunged in slumber.

* * * * * * * * *

(3) A man am I of a famous company, active in all good works, whose glory is high of head, inherited from our fathers:

(4) They found their father a lord already, and their own nobility helped them, and their uncles and their ancestors, to add to their renown.

(5) Since every living thing grows from a root, as the great thorny trees grow from theirs, one man abounds in noble deeds, while another is mean and of no account.

(6) We render to the tribe all that is due and fitting: and we pardon its offences against us, and are [admitted by all to be] its chiefs.

(7) And when the tribe loads its burdens upon us, we stand up therewith and bear them: and when it repeats the load, we bear it yet again;

(8) And whensoever we meet with the need of valour and resource, our wont, O Sumayyah, is to outwit with this art our foes.

(9) Yea, we say not, when strangers seek shelter of us for the night—'The way to our halting-place is not to be trodden without much toil';

(10) When some folk forbid to the stranger the path to their tents, the way to ours is a well-marked road.

(11) Sumayyah said—'Thou hast gone astray!' for that she saw that claims, and embassies to kings, one after another minished our store:

(12) Yea, straying it may be—never will I cease to do the like again and again, so long as we have left to us any store at all!

NOTES

(1, 2) The first two verses are a mere fragment of a *nasīb*: they do not, moreover, cohere together, since in v. 1 the poet's companions are asleep, while in v. 2 some of them are awake. The lady celebrated, Umāmah, is not the one mentioned later on, in vv. 8 and 11, who is Sumayyah. And the first hemistich of v. 2 is taken over bodily from al-Ḥārith's poem, No. LXII, 2. For these reasons it seems probable that the verses are not the original introduction to the poem. In any case there is a *lacuna* between vv. 2 and 3.

(3) *Ḥushud*, pl. of *ḥāshid*, has the special meaning of actively using in good works all the property or means that a person possesses: see al-Akhṭal, *dīw.* 104[4], *ḥushdun 'ala-l-ḥaqqi*, and *Ḥamāsah* 714[15], *al-ḥāshidūna 'alà ṭa'āmi-n-nāzili* (Bevan). 'High of head', *ashamm*, lit. 'high-nosed'. The 'famous company', *'uṣbatun mashhūratun*, are the 'sons of the "Mother of the Sons",' the house of Mālik son of Ja'far, all of whose sons were famous in one way or another: see the Introduction to the *Dīwān* of 'Āmir b. aṭ-Ṭufail.

(5) 'Great thorny trees', *'iḍāh*, a general word for many kinds found in the Arabian peninsula, such as the various species of acacia, the tragacanth, the box-thorn, the lote-tree, &c. 'Mean and of no account', *kasīd*, lit. 'unsaleable in the market'. For the sentiment of the verse, compare Salāmah b. Jandal, *ante*, No. XXII, v. 24.

(6) Observe the distinction between 'due', *ḥaqq*, and 'fitting', *ḥaqīq*, the latter word connoting more than the former,—not merely that which is strictly owing, but that which it is seemly and proper to give in addition thereto. *Fīhā* presumably means *fi-l-'ashīrati*—'that which is our duty *towards our tribe*.'

(7) The metaphor is, of course, taken from the loading-up of camels, on which the burdens are fastened while they are couched, and after being loaded they have to stand up.

(8) *Nuwāfiqu* may also be taken to mean 'have to encounter [on the part of our enemy]': but the rendering given appears on the whole preferable.

(9) The 'strangers', *jīratun*, must be understood as at large in the wilderness, and meeting the poet's kin, of whom they inquire whether they can be accommodated (*tabawwa'a*) in their encampment, not as already arrived there. The word for 'way', *shi'b*, implies a rugged and troublesome (*makdūd*) path, as for instance among mountains: it is contrasted with the open and easy, well-trodden, road of v. 10, *sabīlu-nā maurūdu*.

(11) For the anomalous construction (see note [k] on p. 696 of Arabic text) compare *ante*, No. LXVIII, v. 4. The 'embassies', *wufūd*, are the ceremonial appearances of Arab tribes before the rulers of al-Ḥīrah (in one of which, of some celebrity, the poet himself took part), or, in later times, before the Prophet Muḥammad at Medina. Such deputations involved heavy expenditure in gifts (and probably also in bribes).

CV

THE SAME

THIS piece is more complete than that before it. Vv. 1–10 are the *nasīb* or amatory prelude, which has some points of instruction as to the relations of the sexes in the old nomad life. Then follows self-praise for labours undertaken to heal a breach in the brother-tribe of Ka'b; in the course of this comes the verse, 15, which caused the poet to be styled *Mu'awwid al-Ḥukamā*, 'the Habituator of Wise men', he that sets a fashion for wise men to follow. As in many other cases, a poet has been given a name drawn from a striking verse of his composition. Such poetical names are Muhalhil, Muraqqish, Muthaqqib, Mumazzaq, Ufnūn, Dhu-r-Rummah. In the poetic world of ancient Arabia such by-names were affixed to poets by their fellow-tribesmen, and in this respect differ from the conventional *takhalluṣ* or poetical *nom-de-plume* which Persian poets assume for themselves. The piece concludes with a boast of the power and valour of the tribe, which enable it to take possession of any pasture-ground which it may come upon in its wanderings (vv. 23–5).

(1) My heart settled firmly upon quitting Salmà, and cut short its desires, after that she and I had both grown grey;

(2) And grey too are now my contemporaries, and they turn away from me, as thou strippest off garments and wearest them no more.

(3) But if her arrow and mine both fail now to hit the mark, yet in the past for a long time we shot with them unerringly:

(4) She made prey of men what time she shot them, and I made my prey the veiled maidens with breasts beginning to be rounded.

(5) And if to-day she wins no game, and her hunter returns from the chase resigned to failure and disappointment,

(6) Yet there are dwellings, now empty and desolate, where once she abode—at Namalà I stayed my caravan among them,

(7) On the valley sides, below Numail, [and pondered] as thou goest over a faded writing again with the pen—

(8) The writing of a skilled scribe, one who spells correctly, having a good eye: he adorns his text, and is careful that he be not blamed.

(9) I stayed therein my young she-camel, but the place gave me no answer: had there been there any living thing, it would have answered.

(11) I thought there upon my return home: and whoso journeys as I journeyed will let his thoughts dwell on his return.

(10) And many the swift camel I have sent on a journey—[when she sweats,] it seems as though the folds of her skin were covered with *malāb.*

* * * * * * * * *

(12) I repaired the breach in Ka'b, and it passed away: and the breach was one that gave no promise of being reparable;

(13) And the tribe's Ka'b became one Ka'b again, after that from internal hatreds it had been pronounced to be many Ka'bs.

(14) I bore the bloodwit of the man of Quraish in their stead, and would have no wrongdoing or outwitting one another.

(15) Thus do I accustom the wise men after me to do the like, whensoever just claims come upon the various groups [that make up the tribe].

(16) By so doing I was beforehand with Qudāmah or Sumair: but if they had been called to do the like, they would have answered—'Gladly!'

(17) And I stand as the sufficient protector of people against trouble which has allowed them to see only patches of sky overhead;

(18) And [other] people shrink in dread from me and my helpers, as the old she-camels shrink when they fear the cord [which is tied round their thighs to make them yield milk].

(19) Yea, I will bear the burden of the bloodwit: Ghanī shall pay it, and I will cause Kilāb to inherit the glory of it for ever.

(20) And if I praise myself for this [great deed], verily I did therein on that morning a thing that was most right.

(21) And my wont has always been, when a great matter overwhelmed my people with its difficulties, to rise to the height of it, not to creep like a coward before it.

(22) First I praise God, and next the bounty of those men who make it their business to redeem plundered herds and captives.

* * * * * * * * *

(23) When the clouds descend in rain on the lands of a people, we pasture therein our herds, though they be wrathful:

(24) [We send to feed there] all our long-legged horses, stout in their limbs: when the reins of other steeds are slackened [because they are quite worn-out], they are still fresh and full of running—

(25) And mares that thrust the girth backwards with their elbows, fleet like a deer of the leafy pastures that has caught sight of the hounds.

NOTES

(2) In rendering this verse I have substituted the first person for the third: the Arabic has 'its contemporaries' and 'from it', the pronoun referring to the heart of the poet mentioned in v. 1.

(6) The implication is that in the place mentioned he and she were once young enough to enjoy love and life together.

(7) It has been suggested (see LA ix, 473[4] ff.) that the word *rajja'ta*, causal of *raja'a* 'to return', may mean, not going over faded writing again, but the movement to and fro of the pen in the original act of writing (or of the hand in tattooing). This would certainly improve the rendering in many places: but it is scarcely possible to separate the phrase in this verse from that in Labīd, *Mu'all.* 8, where the action of torrents upon tent-traces is compared to *zuburun tujiddu mutūnahā aqlāmuhā*—'lines of writing of which the text is renewed again by the pens', which is unambiguous.

(10) *Malāb*, a thick unguent of which saffron is said to be the principal ingredient: a foreign word, which Prof. Bevan suggests may be connected with the Greek *μάλάβαθρον*.

(11) The transposition of this verse to before v. 10 seems to be called for by the second word in it, *bihā*, which must refer to the dwelling-places of v. 6. V. 10, on the other hand, begins a new section, all but the first verse of which has been lost.

(12) Ka'b was the name of an important branch of the tribe of 'Āmir b. Ṣa'ṣa'ah, brother of Kilāb, the branch to which our poet belonged. To Ka'b were assigned the divisions of 'Uqail, Qushair, and Ja'dah: see *ante*, No. LXXI, note to v. 2.

(13) 'The tribe's Ka'b': I understand the feminine affixed pronoun in *Ka'buhā* to refer to the parent tribe of 'Āmir b. Ṣa'ṣa'ah.

(14) Nothing is told us about the circumstances of the death of the man of Quraish here referred to: but evidently it was the matter that had divided the tribe of Ka'b.

(15) This verse is the source of the poet's by-name *Mu'awwid al-ḥukamā*, 'he that sets a rule for the wise to follow'.

(16) Qudāmah and Sumair were presumably other notables in the main tribe of 'Āmir b. Ṣa'ṣa'ah who might have been expected to come forward had not our poet anticipated them. The names do not occur in the genealogical tables of the tribe.

(18) The cord here referred to, *'iṣāb*, plural of *'iṣābah*, is used to tie round the thighs of a camel that will not yield her milk freely unless this treatment is applied: such a camel is called *'aṣūb*. The poet says that he and his helpers are comparable to camels that yield milk freely without pressure, while others have to be squeezed to make them do so, and are like this camel, called *'aṣūb*. The application of the cord no doubt causes some pain.

(19) Ghanī, a small tribe allied to 'Āmir b. Ṣa'ṣa'ah by marriage on the mother's side. I understand the verse to mean that the formal payment is made by Ghanī, but that the beasts forming the bloodwit were found by the poet and his companions (associated with himself in v. 22).

(23) The last three verses of the poem belong to a different section, and have probably lost something which connected them with the rest. They make boast of the strength of the poet's tribe, which enables it to pasture its herds and horses wherever falling rain causes green things to spring up: compare *ante*, No. XLI, v. 18.

(24) 'Fresh and full of running', *thāba*: this verb is used of the collecting again of water in a well after it has had much already drawn out of it: the original meaning is (as of the corresponding word in Heb., *shābh*), 'it returned'.

(25) Compare *ante*, No. XCVIII, v. 40. The word for 'deer' (meaning gazelle or antelope or oryx) is *shāh*, properly a sheep, but often used for the antelope kind: *cf.* Ṭarafah, *Mu'all.* 24, and 'Antarah, *Mu'all.* 59. 'Leafy pastures', *rabl*, bushes or shrubs that keep their leaves when other kinds are dry: see *ante*, No. LXXIX, note to v. 4.

CVI

'ĀMIR SON OF AṬ-ṬUFAIL, OF JA'FAR, OF KILĀB, OF 'ĀMIR B. ṢA'ṢA'AH

THE poet, nephew of the last, is the famous cavalier, the contemporary of the Prophet and chief of the tribe of 'Āmir b. Ṣa'ṣa'ah, whose *Dīwān* was edited by the present writer in 1913. In the Introduction to the *Dīwān* is collected all the information regarding him to be gathered from the ordinary sources. This poem is No. XI of the *Dīwān*, where the readings are not quite the same as those of our text.

The poem relates to the fight at Faif ar-Rīḥ, where a combination of Yamanite tribes belonging to the groups of Madhḥij and Khath'am met the various sub-tribes making up the aggregate of 'Āmir b. Ṣa'ṣa'ah, and a stubborn battle was fought. This was, however, inconclusive, and 'Āmir appears to have lost some spoil to the Yamanites. 'Āmir son of aṭ-Ṭufail was in command of his tribe, and received many wounds, among others one from Mus-hir (see v. 7) which gashed his cheek and cost him the sight of an eye. There can be no question that in the piece we have the actual composition of one who was at once warrior and poet, and knew well the experiences he describes. It is noticeable that the verses show very little exaggeration in their language.

(1) Of a truth the Chiefs of Hawāzin know well that I am the knight who defends the cause of the House of Ja'far;

(2) And al-Maznūq too knows well that I urged him again and again against the enemy's host, as one puts back into the bag again and again the blank arrow, denounced by the gamers.

(3) When he flinched and turned aside from the thrust of the spears, I pressed him onwards and said—'Get thee on, straight forward—never turn thy back!'

(4) And I admonished him that to fly were a disgrace for a man so long as he has not put forth his utmost strength and done all possible to him:

(5) 'Seest thou not that their spears are all couched straight at me? and thou art a charger of noble stock: so bear it bravely!'

(6) I desired that God might know that I endured patiently: and in truth I dreaded a day like the Day of al-Mushaqqar!

(7) By my life!—and my life is no light thing to me—verily the spear-thrust of Mus-hir has spoiled the beauty of my face!

(8) And a wretched man shall I be if I be one-eyed, unsteady on my legs, a coward—and what shall be my excuse in all assemblies?

(9) And sooth, they know full well that I dashed again and again against them, on the evening of Faif ar-Rīḥ, as one circles time after time the standing Pillar;

(10) And I ceased not until my throat and my charger's breast were covered with streaming blood, like the fringe of a striped silken cloth.

(11) I say to a soul the like of which is not poured forth [in death]: 'Cut short thine exulting! verily I fail not in carrying out my purpose:

(12) 'Yea, if they had been a host like ourselves in number, we had not cared for them: but there came upon us an overwhelming mass, full of boastful words—

(13) 'They came upon us with the cavalry of all the broad plain, and the whole of Aklub, clad in leather cuirasses.'

NOTES

(1) Hawāzin, the whole group of kindred tribes of which 'Āmir b. Ṣa'ṣa'ah was the most distinguished and powerful member: Ja'far, the family in Kilāb to which 'Āmir himself belonged, and which then held the chiefship of the tribe of 'Āmir b. Ṣa'ṣa'ah.

(2) Al-Maznūq, the name of his charger: the word is a participle meaning that the horse has had a ring, called the *zināq*, put through the soft flesh of the lower jaw, a cord passing through which is used to control refractoriness. The dictionaries connect the word chiefly with mules. 'The blank arrow', *al-manīḥ*, is the name given to three of the ten arrows used in the game of *Maisir* (see *ante*, No. X, note to v. 15), which carried no shares in the slaughtered camel. When, after shuffling, one of these came out of the bag, it was reviled by the gamers (whence called *mushahhar*, 'marked with the stamp of disgrace'), and forthwith put back into the bag. The repeated charges which 'Amir makes with his horse are compared to the constant return of this arrow.

(3–5) For another example of a warrior in fight conversing with his horse see 'Antarah, *Mu'all.* 72–4.

(6) This verse, as it stands with Abū 'Ikrimah's reading in our text, is sheer nonsense: it is necessary to read *li-kaimā*, with the *Dīwān*, for *li-kai lā*; but a better reading altogether is that of al-Kilābī (a *rāwī* of the poet's own tribe) as given in the scholion, which makes *ya'lamu-l-lāhu* ('God knows') a parenthesis, as it almost always is (*cf. ante*, No. XXVIII, note to v. 16). The verse would then run:

> 'I stood valiantly holding my ground: God knows, I was dreading a day like the Day of al-Mushaqqar.'

The commentary gives an interesting account of the Day of al-Mushaqqar, a severe disaster which befell the tribe of Tamīm at the hands of the Persian Governor of that fortress, the capital of Hajar in al-Baḥrain (*ante*, No. LXXXI, note to v. 3): the story is however in substance identical with the version to be found in my *Translations*, pp. 87–9, and need not be repeated here. The affair probably occurred in or about A. D. 610 or 611, and this reference to it fixes the date of our poem as *circa* 613 or 614: see Introduction to the *Dīwān* of 'Amir, p. 83.

(7) 'Spoiled the beauty of my face', *shāna ḥurra-l-wajhi*: lit. 'disfigured the open part of my face, that which is not covered with hair'. Mus-hir, son of Yazīd, son of 'Abd-Yaghūth, the chief of the Banu-l-Ḥārith b. Ka'b of Najrān (*ante*, No. XXX), had committed some crime against

his own tribe, and had taken refuge with its enemies the tribe of 'Amir b. Ṣa'ṣa'ah. On the Day of Faif ar-Rīḥ, when 'Āmir met the Bal-Ḥārith in battle, he was fighting on the side of the former, who were commanded by our poet, 'Āmir b. aṭ-Ṭufail. During the battle 'Amir, while encouraging his men to distinguish themselves against their enemy, was wont to examine their swords and spear-heads to see if they bore blood-marks. As he was doing this, Mus-hir came up and offered his lance for inspection. As 'Āmir bent down to examine it, Mus-hir thrust forward the spear, and with it gashed 'Āmir's cheek and pierced his eye. Having done him this injury, Mus-hir left his spear behind him and galloped away, rejoining his own tribe, with whom he hoped to make his peace by this treacherous attack on 'Āmir.

(9) 'The circling of the Pillar' is a reference to the old pagan rite of circumambulation, *ṭawāf*, which the heathen Arabs performed round sacred stones, generally upright (*anṣāb*, see *ante*, No. XXIV, note to v. 3). Such a stone is called *dawār* or *duwār*, and the worshipper, as here, *mudawwir*, because he goes round the stone a number of times. The rite is perpetuated in the Islamic *ṭawāf* round the Ka'bah at Mecca.

(10) 'Silken cloth', *dimaqs*: this is an interesting word, since it is in all probability the origin of our word *damask*, the account of which given in the *Oxford English Dictionary* requires to be supplemented. If *dimaqs* is the original of the silken fabric called damask, that has nothing to do with Damascus, as the Dicty. alleges, but is a metathesis of the alternative form *midaqs*, which occurs as a variant reading in the 12th verse of Imra' al-Qais's *Mu'allaqah* (see Tibrīzī's Commy.). *Midaqs* is a loan-word in Arabic (through Syriac) from the Greek *μέταξα*, the special meaning of which is floss or unwoven silk (Fraenkel, *Aram. Fremdwörter*, 40). With *μέταξα* we find, in the Latin languages, *madascia* (see Du Cange, *s. v.*) in the same meaning, used also for wool and cotton in the ball, spun and gathered round the distaff. This last word is perhaps the origin of the French *mèche* and the cognates in the other languages. In modern Arabic *mushāq*, *mushāqah*, a ball of floss silk or wool, is probably connected with *madascia*.

(11) This is a difficult verse. Who is the 'soul the like of which is not poured forth [in death]'? It cannot apparently be himself, since the words used imply that the person addressed exults at his discomfiture: for *al-mirāḥa*, 'exultation', there are variants *al-mizāḥa*, 'jesting', and *al-mirā'a*, 'contention, dispute'. If we take the second, *al-mizāḥa*, we may imagine some one bound to him by affection—perhaps a mistress—to be addressed, who has treated lightly his exertions in the battle. To this person he excuses himself in vv. 12 and 13, pointing out that his tribe had been overwhelmed by numbers, and had done their utmost with the means at their disposal.

(12) The *Dīwān*, and al-Ḥirmāzī in the scholion, read, for *lam nubālihim*, *lam yabuzzanā*, 'they had not spoiled us, had not gained the victory over us'. The rendering adopts the variant *tharwatun* (also *thauratun*), 'an overwhelming mass of men', for *usratun*, 'a kin or tribe': the latter word does not seem strong enough for the phrase.

(14) The *Dīwān* has *bi-Shahrāni* for our *bi-fursāni*: Shahrān and Aklub are both Yamanite tribes, divisions of the great stock of Khath'am (Wüst., Tab. 9), whose settlements were in Bīshah, a part of the country east of the *Sarāt* or meridional range of the Yaman, and immediately south of those of 'Āmir b. Ṣa'ṣa'ah.

CVII

THE SAME

This poem, No. XXIX of 'Āmir's *Dīwān*, is a rejoinder to Salamah's poem, No. V of our Collection, and deals with the disastrous Day of ar-Raqam or al-Maraurāt, when 'Āmir b. Ṣa'ṣa'ah suffered severe losses: see the account of the battle given in the Introduction to the *Dīwān*, pp. 80–1. The affair happened early in the poet's career, while he was not yet old enough to be the leader of his house in war, and probably long before the battle of Faif ar-Rīḥ, dealt with in the preceding piece. Like most of 'Āmir's remains, the piece is a mere fragment, but has every appearance of being authentic.

(1) Now let Asmā ask—for she is kind and cares for our fortunes—let her ask her counsellors whether I was driven away or not.

(2) They said to her—'Yea, we drove away and scattered his horsemen'. The yellow-toothed dogs! it was not I that was wont to be driven away!

(3) And I will surely proclaim your disgraceful doings at al-Malà and 'Uwāriḍ, and I will bring my horses down upon you at the Lava of Ḍarghad—

(4) The horses that stumble among the broken spear-shafts, looking like kites following one another in the straight way!

(5) And I will surely take vengeance for Mālik, and for Mālik, and for the man of al-Maraurāt whose head was not propped in his grave!

(6) And the man whom Murrah slew will I surely avenge—truly he was a noble chief: their brother [for whom they slew him] was not killed.

(7) O Asmā, thou child of the House of Fazārah, a fighter am I, and no man can hope to live for ever!

(8) Get thee gone to thine own! No peace can there be between us, after the knights that lie dead in the place of ambush,—

(9) Save by the help of black, tall, swimming steeds, and the comfort that comes from the thrust of a tawny spear!

(10) A child of War am I: I cease not to heighten her blaze by night, and light her up to burn whensoever she is not yet kindled.

NOTES

(1) Asmā, whom 'Āmir chose as the lady to be addressed in his preludes (perhaps with the object of annoying his enemies her kinsfolk), was daughter of Qudāmah, of the house of Fazārah, and wife of Shabath son of Ḥauṭ: see end of the introduction to No. V, *ante*.

(2) The poet resents being described as having been put to flight: that he withdrew from the battle-field could not be questioned, but he claims that he retired of his own free will.

(3) The *Dīwān* reads *fa-la-abghiyannakumū*, 'I will surely seek you out', for *fa-la-an'ayannakumū*, 'I will proclaim your misdeeds'. Al-Malà, said to be in the territory of Kalb (scholion to v. 11), has been mentioned before in No. IX, v. 6; it must be somewhere in the watershed of the Wādi-r-Rummah. 'Uwāriḍ, a mountain between the countries of Asad and Dhubyān. For the Lava (*lābah*) or *Ḥarrah* of Ḍarghad see *ante*, No. IV, note to v. 10. It is the modern *Ḥarrah* of Khaibar. Ḍarghad still bears that name (Doughty's 'Thurghrud').

(4) For the first hemistich various readings are, 'that gallop with warriors on their backs', and 'for which we cut leather thongs [to protect their feet]'. For horses to gallop over the rugged volcanic plain of Ḍarghad without some protection would be difficult.

(5) Who the two Māliks were we are not told. The 'man of al-Maraurāt' was the poet's brother al-Ḥakam, who hanged himself at the place so called: see *ante*, No. V. 'Whose head was not propped in his grave', *alladhī lam yusnadi*, *i.e.*, who was not honourably buried, but left lying dead in the wilderness for beasts of prey to mangle.

(6) In the *Dīwān* it is said that the slain man intended here was Āmir's brother Ḥandhalah, who seems to have been taken prisoner and put to death in retaliation for some chief of the enemy's side who, the poet says, was not killed and therefore should not have been avenged.

(9) For 'swimming steeds' see *ante*, No. VI, note to v. 4. For another possible rendering of *'ulālatin* see the note to this verse in the *Dīwān*, p. 117.

(10) In our text another verse stands after this, of which the following is the translation:

> (11) Then, when the country ceased to yield pasture and was smitten with famine, the way she passed was by Taimā or in al-Athmud.

For 'the way she passed' another rendering is 'her watering-place'. This verse has nothing to do with its context, and is not in the *Dīwān* or other recensions of our Collection: a place cannot be found for it in the opening of the poem as it stands, although it seems to belong to the prelude of a *qaṣīdah*.

CVIII

KHIDĀSH SON OF ZUHAIR, OF 'ĀMIR B. ṢA'ṢA'AH

THE heading of this poem in the Arabic text attributes it to 'Auf b. al-Aḥwaṣ, the poet of Nos. XXXV and XXXVI; but the commentary mentions that it is also ascribed to Khidāsh, and it appears under his name in the *Aghānī*, xix. 80. There can be little doubt that this is right. Khidāsh was the poet who sang the prowess of Hawāzin in the War of the Fijār between that group and Kinānah, including Quraish, and it is to that war that the poem relates. 'Auf, who belonged to the house of Ja'far b. Kilāb, took no part in the war after the first battle, that of Nakhlah (*Aghānī*, *l. c.* 77^{6} ff.), while the other sections of 'Āmir b. Ṣa'ṣa'ah, except Ka'b and apparently Numair, maintained the contest to the end. This poem relates to the fourth battle of the war, called the Day of 'Ukāḍh. It takes its place with the other compositions of the same poet cited in the *Aghānī*, *l. c.*, pp. 76, 78, and 80, and it agrees with the traditions relating to the warfare, which lasted for more than four years.

The Fijār,* or Sacrilegious War, was so called because it broke out during the Sacred

* The story of the Fijār is told at length in the *Aghānī*, xix, pp. 73–82, closely followed by Caussin de Perceval, *Essai*, i. 300–18.

Months of peace connected with the Meccan Pilgrimage and the fairs subsidiary thereto. Arab tradition commonly speaks of *two* sacrilegious wars: but the first was merely a succession of brawls, and did not involve any serious fighting. The second, with which we are concerned, was very different. It arose out of the murder, by a dissolute drunken vagabond named al-Barrāḍ, belonging to the tribe of Kinānah, of 'Urwah son of 'Utbah, called al-Raḥḥāl, of the house of Ja'far b. Kilāb, whose daughter Kabshah was the mother of 'Āmir b. aṭ-Ṭufail. Al-Barrāḍ had made himself so intolerable to his sub-tribe, Ḍamrah b. Bakr, that they had turned him out—made him a *khalī'* or outlaw (*ante*, p. 69). He then sought the protection of a chief of the Quraish, Ḥarb son of Umayyah, who accepted him as a client, *ḥalīf*: soon afterwards al-Barrāḍ's habits became so offensive to the society of Mecca that Ḥarb was minded to withdraw his protection. Al-Barrāḍ, however, succeeded in persuading him not to make a formal rupture, on the condition that he, al-Barrāḍ, should go away and cease to create scandal at Mecca. Al-Barrāḍ thereupon went to al-Ḥīrah, and attached himself to an-Nu'mān's court. The king was in the habit of sending to the fair at 'Ukāḍh every year a caravan bearing articles for sale, to return with wares of al-Yaman bought at the fair, and for this venture he sought for some one who could give the caravan a safe-conduct. Al-Barrāḍ offered to do so for his tribe of Kinānah; but this did not suit the king, who wanted a man of influence who could guarantee the safety of his party through the whole of Najd. 'Urwah ar-Raḥḥāl agreed to do this, and was accepted. The caravan started, and was followed by al-Barrāḍ, who sought an opportunity to murder 'Urwah. This he found at a place in the territory of Ghaṭafān. After killing 'Urwah during the sacred season, al-Barrāḍ appropriated the caravan and its freight, and led it along in the direction of Mecca. On the way he met Bishr son of Abū Khāzim of Asad (*ante*, No. XCVI), whom he charged to travel swiftly to 'Ukāḍh, and warn there Ḥarb son of Umayyah of what had happened before the news reached the tribe of 'Āmir b. Ṣa'ṣa'ah and the rest of Hawāzin. Now the brawls between Kinānah and Hawāzin, above referred to as the First War of the Fijār, had had this result, that in order to obviate bloodshed an arrangement had been made that all those coming to the fair should give up their arms into the custody of a chief of the Quraish named 'Abdallāh b. Jud'ān, to be returned when the visitors dispersed. Accordingly Ḥarb, when told of the trouble that was in prospect, attempted to persuade 'Abdallāh b. Jud'ān to give back to Kinānah and Quraish their arms, but to detain those of Hawāzin until the others had gained their own territory. 'Abdallāh honourably refused to have anything to do with this treachery. He sent a proclamation through the fair inviting all who had deposited arms with him to come and take them, and saying that Quraish had had news of trouble at home which made it necessary that they should return at once to Mecca to see to it. Quraish and Kinānah thereupon started to leave 'Ukāḍh, and had got as far as Nakhlah, some ten miles away, when 'Āmir Abū Barā, the chief of 'Āmir b. Ṣa'ṣa'ah, first heard of 'Urwah's murder. Immediately Hawāzin, in battle array, followed up the retreating tribes, and overtook them at Nakhlah, where they fell upon them with fury. But the night was near at hand, and so was the boundary of the sacred territory (*Ḥaram*), within which bloodshed was looked upon as a horrible crime. So the progress of the battle was stopped, and the combatants promised each other to meet to fight out their quarrel at 'Ukāḍh in the course of the fair of the following year.

When the next year's fair fell due, Kinānah and Quraish on the one side, and Hawāzin on the other, prepared for battle. But,—strangely enough, seeing that the murdered 'Urwah was a chief of Kilāb,—the two most important sections of 'Āmir, Ka'b and Kilāb, withdrew from the contest and took no further part in the war. This was perhaps because they belonged to the brotherhood of the *Ḥums* (see *ante*, No. XXIV, note to v. 14, and No. XXXV, introduction), who had special rules for observing the sacred season. The two antagonists met at a place called Samṭah, and Hawāzin had the best of the fight.

The third battle was fought at the beginning of the next year, some two or three months later, at al-'Ablā, a place near 'Ukāḍh. Here, owing to the flight of Kinānah, fortune again turned in favour of Hawāzin.

The fourth battle, that of 'Ukāḍh, to which our poem relates, took place a year later, and in it the leaders of Quraish, Ḥarb and his brothers, the sons of Umayyah, are said to have put themselves into chains so that it might be impossible for them to flee, to show that they were resolved to conquer or die where they stood. For this act of determination they received the name of *al-'Anābis* (sing. '*anbasah*), 'the Lions'. The struggle was long and fierce. According to the tradition, Bakr of Kinānah, as on the previous occasions, showed signs of giving way, but was supported by the Banū Makhzūm of Quraish, who led them again to the encounter, when they prevailed over Hawāzin. It is noticeable, however, that our poem (vv. 2 and 5–6) appears to represent the matter otherwise, making out that Bakr reinforced Quraish. The result of the battle, which lasted all day, was a victory for the men of the *Ḥaram* and a scattering of the forces opposed to them.

A fifth battle, that of al-Ḥurairah ('the little *Ḥarrah*'), followed, in which the Hawāzin were victorious; in this Abū Sufyān son of Umayyah (uncle of the man of the same name who was the Prophet's chief antagonist in the wars between Mecca and Medina) was slain. After this no general engagement took place, but a few individual assassinations were perpetrated: among these was the slaying of Zuhair son of Rabī'ah, the father of our poet, by Ibn Maḥmiyah of ad-Du'il of Kinānah. Eventually peace was made, upon the usual condition that the slain should be counted up, and when it was found that the number of the dead of one side exceeded that of the other, the blood-price of the excess number should be paid by the side which had slain them. This number was twenty, and Quraish and Kinānah paid for them to Hawāzin.

The traditions regarding the War of the Fijār are very detailed, and the memory of the fights and the leaders in the various encounters evidently survived with some freshness into times of record. Muḥammad, according to Abū 'Ubaidah (*Agh.* xix. 81), was present at all the battles of the war except that of Nakhlah: he is said to have acted as supplier of arrows to his uncle az-Zubair son of 'Abd al-Muṭṭalib, who was the only one of the house of Hāshim who took part in the war. As to his age, the accounts vary between fourteen and twenty, which would put the approximate date A. D. 584 to 590. As the war lasted over four years, it is impossible to say which of these is more probable, except that we should expect that if Muḥammad was twenty, he would have taken a more active part in the fight than merely handing ammunition to the fighters. He is said (*Agh.*, *l.c.* 81, bottom) to have asserted that the Quraish offered Hawāzin to give up al-Barrāḍ, the murderer of 'Urwah, but this offer was refused.

Khidāsh appears to have belonged to the house of 'Amr b. 'Āmir b. Rabī'ah b. 'Āmir b.

Ṣa'ṣa'ah. It is not likely that he survived to become a Muslim. Abū 'Amr b. al-'Alā, one of the first collectors of ancient poetry, has an interesting passage (reported by BQutaibah, *Shi'r* 409) comparing him as a poet with his fellow-tribesman Labīd. He says that Khidāsh excelled in the essence (*'adhm*, 'bone') of poetry, while Labīd was the greater master of pictorial description (*ṣifāt*). Not much of his verse appears to have survived.

(1) When we drew near to the leather tents and their folk, there was ordained to us a wolf, crafty and dangerous when night comes on:

(2) Bakr were ordained to us, and under their banner were troops of horse which the strong, glorying in his strength, would look upon well pleased;

(3) And Quraish too came, assembling together in their host: of old time were they known to have a Helper!

(4) And Quraish, if we should gain the victory over them, would be a medicine for that which was in our breasts—a hatred that was plain to see.

(5) Bakr approached in their defence, and we were not able to lay hold of them; they played with their swords as though they were a party [of boys] at play at night [with the knotted kerchiefs].

(6) And Bakr did not cease to swarm and shout battle-cries, and the first and the last of them pressed on together,

(7) From morning until night came on, when the cloud cleared away of a day whose evil was manifold, layer upon layer;

(8) And this manner of things continued until Hawāzin withdrew from the fight in flight, and Sulaim and 'Āmir were scattered hither and thither;

(9) And Quraish were as though their keenness would split a rock, when stumbling fortunes sap the strength of other men.

NOTES

(2) Bakr was the leading tribe of that part of Kinānah which was not absorbed in the Quraish: Bakr b. 'Abd-Manāt b. Kinānah; its branches Ḍamrah, ad-Du'il, Laith, 'Uraij.

(3) This verse, under the influence of Islam, has in some of the recensions taken on another form, for which see the text, p. 715, note [8]. It may be questioned whether even as it stands the phrase has not been affected by the new Faith. I do not however think that it is necessary to assume this. As possessors of the Ka'bah and its collection of idols, the Quraish might naturally be spoken of by a pagan poet as having some kind of divine Helper. In the account of the battle of Uḥud, Abū Sufyān is said * to have taken al-Lāt and al-'Uzzà (presumably their images) into the scene of conflict; and after the defeat of Muḥammad's force Hind, Abū Sufyān's wife, who by the verses which she chanted had not ceased to encourage her side during the fight, shouted aloud 'Hubal has triumphed!' † There can be no doubt that the Ka'bah and its contents commanded a widespread veneration from the Arabs of Ma'add: and if Hubal, as has been conjectured, was in a special sense the God of Mecca, he might easily be spoken of by our poet as the Helper of Quraish.

* Ṭabarī, Ser. i, p. 1395.

† According to Ṭab. i. 1410[11] and 1417[16], and BHishām 582[18], Abū Sufyān himself raised this shout.

(5) For the folded and knotted kerchiefs or napkins, *makhārīq*, with which boys play, see *ante*, No. LXXX, note to v. 3. This is a stock comparison for sword-play.

(6) 'Swarm': here again we have the verb *thāba, yathūbu,* used of water rising again in a well that has nearly been worked dry: *cf. ante*, No. CV, note to v. 24. 'Shout battle-cries', *tadda'i*, *i. e.*, shout name and lineage on plunging into the fight or challenging to single combat: *cf.* No. VIII, v. 11.

CIX

AL-JUMAIḤ

For the poet see *ante*, Nos. IV and VII. In this piece he bewails a chief of the tribe of Asad, Naḍlah son of al-Ashtar, of the branch of Faq'as, who was slain, in spite of a covenant of protection, by men of the tribe of 'Abs. Ibn al-Kalbī has a story that when he was killed, men from each subdivision of 'Abs were gathered together and made to hold the spear with which his body was pierced, so that all sections might be involved in the common guilt. But it appears doubtful whether this tale has not been constructed out of v. 2 of the poem, taken as a sarcastic utterance in a sense the opposite of its face-meaning. The sarcasm of vv. 1–3 is obvious, but it does not necessarily involve the arrangement suggested. Naḍlah was the father of the Khālid mentioned in No. VII, and, according to Marzūqī's authorities, the great-grandfather of the poet of Nos. CX and CXI. As al-Jumaiḥ fell at the battle of Shi'b Jabalah in A. D. 570, the poem must be older than that, but how much older we cannot say—probably several years.

(1) O thou protector of Naḍlah, the time, truly, has come for thee to bestir thyself in defence of thy friend among the sons of Hidm!

(2) Ye that range yourselves one to another to shelter Naḍlah—ugly your faces in that chain of protecting hands!

(3) And the Sons of Rawāḥah look on, what time the assembly gaze at him with their thick fleshy noses:

(4) —Except Abū Thaubān—in sooth Abū Thaubān is not dumb or tongue-tied—

(5) 'Amr son of 'Abdallāh—verily he is a man who holds himself aloof from reviling and foul abuse.

(6) Give me not to drink if I bring not on Ghaṭafān by night the marching of a mighty and numberless host,

(7) Clangorous when [its enemies] beset its companies on both flanks, like a lofty mass of cloud on the day of the setting-in of the heavy autumnal rain—

(8) A host so vast that the wide plain is too strait for it, huge, with a vanguard whose dust floats hither and thither:

(9) They shout the name of Naḍlah as they thrust with the spears, bestriding short-haired steeds that spring with the gait of mountain goats—

(10) All tall steeds and mares firmly knit, like a well-twisted cable, some bay, some black—

(11) Until I requite upon 'Abs the wickedness they wrought with the worst that such a crime deserves.

(12) O Naḍlah! [Alas] for the stranger guest, for the man under covenant who is wronged, and for him who bears the burthen of heavy debt!

(13) Who now will succour the shag-pate wretch who cannot sleep for hunger, the starveling clad in worn-out rags, lean as the camel tied to die at its master's grave?

NOTES

(1) The rendering reads *li-jārika* instead of *bi-jārika*: see note [1] in text. Marzūqī's commentary says that, according to al-Aṣma'ī, the family mentioned here were the Banū Hidm b. 'Aun (*sic*) b. Ghālib b. Ṣa'ṣa'ah (*sic*) b. 'Abs. This family appears in Wüst. Tab. H as *Harim* b. 'Audh b. Ghālib b. Quṭai'ah b. 'Abs: evidently Harim in Wüst. is a misreading for Hidm.

(3) The 'Sons of Rawāḥah' were the family of the chiefs of 'Abs—Qais b. Zuhair b. Jadhīmah b. Rawāḥah: see *ante*, No. LXXXVIII, introduction, and No. CII, introduction.

(4, 5) The man here excepted, 'Amr son of 'Abdallāh, Abū Thaubān, is not mentioned in the genealogies as a member of the house of Rawāḥah, as the verse seems to imply; he appears as 'Amr b. 'Abdallāh (b. Nāshib, b. Sufyān, b. Harim [*i.e.* Hidm], b. 'Audh) in the collateral line of Ghālib.

(6) 'Give me not to drink', *lā tasqinī*: the natural sense of this would imply a vow by the poet not to drink wine until he had attained to his vengeance; and such vows were the ordinary accompaniment of the burden laid upon the avenger of blood. But Marzūqī, perhaps relying upon some tradition handed down by a previous commentator, thinks that the words mean 'Invoke not on me the blessing of abundant rain, *lā tad'u lī bi-s-suqyā*, whether I be alive or dead!'

(7) 'The day of the setting-in of the heavy autumnal rain', *yaumi-l-Mirzami-s-sajmi*: there is a *v. l. nau'i* for *yaumi*; *al-Mirzam* is the name of one of the *anwā* (see explanation, *ante*, No. XCVI, note to v. 11) or asterisms thought to bring rain in the autumn and winter. It is the name of a star, probably γ *Orionis* or *Bellatrix*, though others are mentioned by the Lexx. (see Lane, *s. v.*).

(8) For 'floats hither and thither', *yamūru*, there is a *v. l. yamūju*, 'rises in waves'.

(11) 'Until I requite', &c.: this is the continuation of the imprecation on himself uttered by the poet in v. 6, interrupted by the description of the vast host with which he proposes to attack Ghaṭafān.

(12) *I. e.*, the persons mentioned will find none to help them, now Naḍlah is gone.

(13) The reading adopted is *man li-ash'atha lā yanāmu wa-'armalin*: but the best version is that of the British Museum MS.—*man li-'aitāmin wa-'armalatin*: 'Who now will help the orphans and the widow', clad, &c.? This alone explains the fem. word *samlah*, 'old and worn out', which must refer to the widow. The reference to the camel tied up to die at its master's grave, *al-balīyah*, is drawn from a custom of the heathen days. When a man was buried, his riding-camel was tethered by his grave, her eyes were plucked out, her rein fastened to the cushion under the saddle, and her fore-shank bound to the upper arm, so that she might not attempt to leave the place; and there she was left to starve to death. Muslim commentators suggest that she was intended for the dead man to ride upon to the place of gathering on the Resurrection Day: but Marzūqī justly expresses

scepticism as to any such idea being held in the time of paganism. In fact the practice takes its place with burial usages in all countries and ages, the beast so sacrificed being intended for the use of the dead in the World of Shadows.

CX

ḤĀJIB SON OF ḤABĪB, OF ASAD

THE commentators differ as to the poet's tribe; Marzūqī, as noted in the introduction to the preceding poem, makes him out to be the grandson of Khālid son of Naḍlah, of the Faq'as division of Asad: another genealogy (p. 721[2]) makes him grandson of another Khālid, of the division of Asad called after al-Ḥārith b. Tha'labah; a third ascribes him to a clan called Ṣubāḥ, or aṣ-Ṣubāḥ, a division of Ḍabbah. This short piece sets forth the merits of his horse Thādiq, which the poet's wife is represented as urging him to sell, no doubt because the family was suffering from dearth.

(1) She spent the night reviling me and pressing me to sell Thādiq, and her rebellion against me was violent.

(2) [I said :] 'Verily thy talking in secret about Thādiq is all one to me as if it were shouted abroad!'

(3) She said—'Bring help to us by selling him: I see that the price of horses has risen in the market.'

(4) I answered—'Knowst thou not that he is a noble horse in the attack, becoming strong for it upon but little fodder,

(5) 'A bay, built firmly and strongly as though he had drawn in his breath [and been shaped while in that condition], long in his limbs, with no superfluous flesh thereon?'

(6) Thou seest him bold against all other steeds, when their competitors are all broken to pieces [with exhaustion and thirst]:

(7) They come down with a rush like the swoop to water of the sandgrouse in 'Umān, with their spears all laid straight for the thrust.

(8) He stretches far the rein, and never trips in his stride: compact is he in the line of the back, well covered with flesh thereon.

(9) And I said—'Knowst thou not that he is beautiful in all his proportions, reaching the utmost of comeliness therein?

(10) 'He abounds in copious power to gallop when stirred by the rider's leg after an exhausting run, and it (*i. e.*, the leg) gains the utmost of its desires from the stimulus.'

NOTES

(1) Thādiq, the name of the poet's horse, is one of those words which connect the animal's pace with rushing water (*ante*, No. XXII, note to v. 9): it is used of a heavy fall of rain from a cloud, or the rushing of a torrent in a valley. The LA (xi. 316), quoting our poet, interprets the last word of the verse, *'iṣyānuhā*, as equivalent to *'iṣyānī lahā*: according to this explanation we ought to render the phrase 'and strong was my opposition to what she proposed'.

(3) 'Has risen in the market', *qad thāba*: another example of the use of this verb in poems following one another; see *ante*, No. CV, note to v. 24, and CVIII, note to v. 6. There is reason to think that al-Mufaḍḍal was influenced in his choice of pieces for his Collection by a desire to illustrate the use of some peculiar word or phrase: we often find examples of this in adjacent poems.

(5) This verse is illustrated in the commentary by parallel passages which leave no doubt as to its meaning. The poets speak of a horse well covered with flesh and muscle as one that has taken a full inhalation (*zafrah*), and been arrested therein so that he did not return to slenderness when the breath was emitted again.

(6) If the pronoun in *aqrānuhā* refers to *al-khail*, as seems certain, we must understand the 'competitors' as the main body of horse, while a few emerge whom Thādiq easily overcomes; perhaps a preferable rendering would be to take *'alà* as meaning not 'against', but 'at the head of', and *al-khail* as the body of horse of which Thādiq is the foremost.

(8) The horse stretches the rein because he is long in the neck, one of the points of a horse (*ante*, No. LV, note to v. 12).

(10) 'Abounds', *yajummu*, another of the words connecting a horse's run with the water of a flood (above, v. 1).

CXI

THE SAME

AFTER a short *nasīb*, vv. 1–2, the poet describes his camel, comparing her to a wild ass (vv. 3–8), and then turns to the praise of a tribe which, during a season of drought, has allowed his people to feed their camels in its pastures and to use its water-springs: in particular he mentions two chiefs called al-Ḥārith, noted for their generosity (vv. 9–12).

(1) I have revealed my love for Juml—what a revelation! and her case with me has come to light after being long kept hidden;

(2) And tale-bearers have been busy between us, and carried their stories abroad, until I had to avoid her, though I meant not to break the bond.

(3) Shall there carry me to her a fleet camel, good as a stallion, strong, bulky under the saddle, tractable, easy in hand?

(4) She is like a [wild ass] white in the flanks, whom an archer has driven away from the water of Māwān [by missing him] after he had him in his power;

(5) And he speeds swiftly through the stony deserts, [extended] like a spit of iron, while on either side of him is a cloud of dust:

(6) The hoofs of his slightly-curved hind-legs fall on a place little liked (?), a plain of hard flat land covered with crumbling stones.

(7) He tries for the water of Quṭayyāt, but it fails him, and the place where at last he finds drink is a water in Ḥaurān:

[(7 *a*) Daylong the waterfowl swim therein in little groups together, with eyes alert, bright like black moles on the face.]

(8) He feared no hunter there, but plunged at once into its depths, and slaked his thirst with sweet water, no oozings of salt earth.

* * * * * * * * *

(9) How noble the people whose chiefs we saw but yesterday—the best of protectors when calamities lour around!

(10) [Our camels] pasture, watering every second day: and if they break the compact by coming down to drink the next day at noon, generous men deal gently with the transgressor's fault.

(11) The two al-Ḥāriths easily outstrip all others in the race to the goal, as two thoroughbred steeds keep the running entirely to themselves:

(12) The pair deal their wealth abroad, seeking thereby fair fame: and praise is not to be bought save for a goodly price.

NOTES

(4) Māwān, a water in the land of ʿAbs.

(5) 'A spit of iron', *saffūdu-l-ḥadīd*: this comparison is a variant of the more common one which likens a horse extended in his gallop to a spear (No. VII, note to v. 6, and XVIII, note to v. 15). For the cloud of dust on either side *cf. ante*, No. XL, v. 56.

(6) The meaning of *fī mukrahin* is very doubtful.

(7) Bakrī (p. 740) has this verse with Ḥurrān instead of Ḥaurān; as Quṭayyāt is a water near Ḍarīyah in Najd, the Ḥaurān here mentioned cannot be the country so called in Syria, but must also be a water in the same neighbourhood (see Yāqūt ii. 358[22]).

(7 *a*) This verse is found in the British Museum recension and in Yāqūt: it adds a pleasant stroke to the picture.

(8) 'Oozings of salt earth', *middān*, shortened for *imiddān*, probably a loan-word: as previously pointed out (No. LXXXIX, note to v. 21), such water is common at the junctions of the basalt or lava formations and the underlying rock.

(10) The rendering follows the commentary of Marzūqī cited in the footnote. For the scantiness of water in summer *cf.* the passage in No. LXXXIX just cited. Here the tribe whom the poet praises has succoured his own tribe by allowing them to feed and water their herds at the tribal summer reserve, very possibly in the Sharabbah. Since Asad and Ghaṭafān were neighbours and confederates, it is not improbable that the 'two al-Ḥāriths' mentioned in v. 11 were chiefs of Murrah of Ghaṭafān, one of them perhaps one of the peacemakers at the end of the War of Dāḥis.

(12) 'For a goodly price': *bi-athmāni, i. e.*, with payment after payment, not one payment only. The *wa-* at the beginning of this verse shows that something before it has dropped out.

CXII

SUBAIʻ SON OF AL-KHAṬĪM, OF TAIM

The poet is mentioned in *Naqā'iḍ* 1068[3] as one of the chiefs of Taim, one of the confederate tribes called the Ribāb (*ante*, No. XXX, introduction): he was a contemporary of an-Nuʻmān b. Jisās, the leader of Taim in the second battle of al-Kulāb (*ante, l. c.*). The piece is fragmentary, with several *lacunae*, and ends with an unfinished sentence. The geography of the places mentioned in it suggests that verses from different sources have been brought together in the poem, as they are apparently situated in the lands of mutually hostile tribes.

(1) Ṣadūf has departed, and her lover's heart has been reft away: far off is Ṣadūf, and alienated from thee.

(2) She has left in thy keeping a crippling disease—her phantom to visit thee nightly in thy sleep and possess thy dreams.

(3) She has taken another lover instead of thee, and her people have severed themselves from us: verily the wealthy is ungentle with him that hath no goods!

(4) Yea, if thou seest my camels [moaning with home-sickness,] as though their breasts were hollow reeds in the hands of flute-players,

(5) Yet did I chide them, when I was afflicted by their moans—and there followed upon the whimper of yearning a braying and a grating of teeth.

[(6) [I said to my beast—] 'Shame to thee! verily thy master's purpose is to hasten to the land between Ḥazrah and ath-Thuwair'.]

(7) And she returned no answer, but the tears followed one another down from her eyes: verily the noble spirit is patient under whatsoever befalls!

(8) And there came back to her, what time the water for her drinking became scant, the memory of days of spring and summer spent in the sand-skirt of Nawādir:

(9) But when she came to the late-summer heats, her abode was the hills of al-Qalīb, then ʻArdah and then Afūf.

(10) But when winter came upon her, then her habitation was in a land which the spears dare not come nigh, a country of sown fields.

* * * * * * * * *

(11) And ofttimes have I come down into a rich pasture, far away from any dwelling, the first of men to visit it, wherein were wild kine bending over their younglings newly born;

(12) Quickly did they fly to their covert, there in al-Farūq and Thabrah, when I came into view,—[white and shining] as though they were sword-blades!

* * * * * * * *

(13) And time was I followed with the horsemen, while my weapons were borne by a short-haired mare, high in the withers, an outstripper:

(14) She casts ahead rapid glances from her eyes, with an eyeball sunk deep in the socket, protected by a lofty ridge of bone above.

(15) And [I have sat in] assemblies of men fair of face, mighty, red in the gums, whose speech is acceptable to all—

(16) The lords of Nakhlah and al-Quraiḍh and Sāhim: yea, thus am I, a familiar friend, easily accepted by all as a companion:

(17) [Yet with all this] I am obedient to thee; and next, I ask of my people help—and all of them are confederate against me!

(18) Without any crime committed by me among them—and I am not, if my lineage is traced out, to be rejected from their stock.

(19) And many the secluded pool with fresh cold water, that lies in a land where men wander astray—when the winds set it in motion, its wavelets dance along;

(20) The south wind, while men slumber, has loosened its girdle, and, easily brought to birth, [has cast thereon its rain] with a thunder-clap;

(21) While the east wind holds back the firstling of its rain, and clouds rising up, heavy with water, their retaining-strap weak [and ready to give way], draw near:

(22) Its sides [, brimming over with water,] thrust back the stones, and it seems [, from the effects of the rain on the herbage and flowers,] in the morning to be set round with [embroidered] camel-saddles of Ḥimyar—

NOTES

(6) This verse, addressed to the poet's camel, is found in all recensions except our text, and is required both as an apodosis to v. 4 and as a transition from the camels (pl.) of that verse and v. 5 to the single camel of v. 7 ff. Of the two places named, Ḥazrah and ath-Thuwair, the former is said to be a water, but nothing more is given in Yāqūt. The latter is said to be a whitish stretch of gravelly plain in the territory of Abū-Bakr b. Kilāb, afterwards included in the Caliph's reserve (*ḥimà*) of Ḍarīyah (see *ante*, No. XCVIII, note to v. 37).

(7) Camels are often said to weep.

(8) 'Sand-skirt', *liwà*, the junction of sand and hard plain. Nawādir (*v. l.* Bawādir) is only known to the dictionaries as mentioned in this verse: no indications of locality are given.

(9) Al-Qalīb is said to be a water in ash-Sharabbah (*ante*, No. LXXXIX, note to v. 21), in the lands of Ghaṭafān. 'Ardah is a mountain with a spring at the foot of it in the lands of Abū-Bakr b.

Kilāb; and if for Afūf (not in the dictionaries) we substitute the *v. l.* Yanūf, that also is the name of a mountain (and probably a spring) in the land of ʿĀmir b. Ṣaʿṣaʿah.

(10) 'The spears do not dare to come nigh', *taḥāmāhu-r-rimāḥu*, a phrase borrowed from Imraʾ al-Qais. 'A country of sown fields', *rīf*, the regular word for settled cultivation. There is a certain amount of this, maintained by well-irrigation, in the channel of the Wādi-r-Rummah, at Buraidah, ʿUnaizah, and ar-Rass,—not only date-orchards, but fields of corn (see Doughty, *Arabia Deserta*, under these names).

(12) Al-Farūq is vaguely described in Yāqūt as between Hajar and Najd, presumably in the broken hilly country sloping down to al-Baḥrain. Thabrah is the name of a *wādī* in the territory of Ḍabbah.

(14) The Arabic of this verse is difficult. Aḥmad's reading *an-nāḍhirīna* for *an-nāḍhiraini* is perhaps to be preferred, in which case the poet's mare will be described as quick of sight 'before all other gazers'. A high protecting ridge of brow to the eye-socket is approved in a horse.

(15) If we take this verse as governed by the *wāw* of *rubba*, in the oblique form, it wants an apodosis: it is therefore best to take it, with Aḥmad, in the nominative as equivalent to *wa-lanā majālisu, etc.* 'Red in the gums', that is, eager for booty. Their gums water for plunder, and even, in their eagerness for it, exude blood.

(16) Of the names in this verse Sāhim is not known to the dictionaries. Nakhlah may be the Nakhlah Yamāniyah of Yāq. iv. 770, where Hawāzin encamped before the battle of Ḥunain; and al-Quraiḍh is said to be a place in the Yaman.

(17) 'To thee': the person addressed is feminine, presumably Ṣadūf, the lady of the *nasīb*. The transition to the complaint against the poet's tribe is abrupt, and v. 18 is evidently followed by a *lacuna*.

(19–22) This passage, beginning with the *wāw* of *rubba*, has no apodosis, and the poem is therefore unfinished. After the description of the pool which is contained in it, the poet must have gone on to describe the occasion on which he visited it, and probably the camel he rode.

(20) The rendering follows Marzūqī's explanation (cited at foot of the page): I read with this scholar *rajūf*, used of clouds shaken by a thunder-clap, instead of the text *zaḥūf*, which would mean 'going slowly along'. The verse, as noted at the foot of p. 731, has a word *misʿ* or *nisʿ*, of which the scholars did not know the precise meaning. It is probably the south-wind.

(21) Here again Marzūqī helps our comprehension. I read with Bm *ʿiṣāmuhunna*—*ʿiṣām*, 'the cord or strap that ties up the spout of a waterskin'—instead of the text *ʿiḍhāmuhunna*, 'their bones', which would be a very strange expression to use of the clouds. The rendering also reads *raiʿānahā* as in the *v. l.*

(22) It is not necessary to suppose that the poet meant that the rising water in the pool really carried away or forced back the stones: that it hid them from sight would sufficiently explain the phrase. The effect of rain in bringing forth herbage and flowers is often proleptically dwelt upon by poets. The whole passage may be compared with the verses at the end of the *Muʿallaqah* of Imraʾ al-Qais describing a rain-storm, and with the following passages in the *Dīwān* of ʿAbīd: vi; xxviii. 6–15.

CXIII

RABĪʻAH SON OF MAQRŪM OF ḌABBAH

For the poet see No. XXXVIII, No. XXXIX, and No. XLIII. The piece before us depicts the author as grey-headed, and recites his achievements in the past, as a champion of his house in a contest of satire (v. 5), as the helper of his kin (v. 6), as a master of hospitality (v. 7), and as a leader of his people in warfare (vv. 8–10). He boasts of his entertainment of his fellows with wine (vv. 11–13), of the raids he has repelled, as captain of a troop for whom he has watched through the night on a commanding height (vv. 14–20). And in a final section he refers briefly to the successes of his tribe against Ṭayyi', Dhubyān, and Ghassān, or possibly Shaibān (vv. 21–25). The poem appears to belong to his pre-islamic period.

(1) Thou callest Zainab to mind, and the thought of her stirs thy heart: but all the remnant of union with her was sundered long ago;

(2) And our people dwell in Falj and al-Abātir, while she has gone far away, to live in Ghamrah, and then in Muthaqqab.

(3) And if thou seest that I have given over my ardour in pursuit, and have become white in the cheeks and hoary-headed,

(4) And am meek to the bidding of censorious ones—and time was when I appeared to them stubborn of soul, a stirrer-up of strife—

(5) Yet in the past how many an active adversary have I been able to repel, and have bent his crookedness straight so that he shunned my company!

(6) And many the kinsman I have helped, though strait was the place where he stood, when the weakling's fire-stick gave no spark, and he wavered this way and that;

(7) And many the guests of the night, when the chill north wind was blowing, have I regaled with juicy slices of the hump of good fat camels;

(8) And many the on-coming [troop of horse], like flocks of sand-grouse flying down to the water, that raise high with their hoof-beats the clouds of dark dust,

(9) Have I checked with a steed like a wolf, stout where the heel strikes, long and clean in the legs, a steady galloper when his sides are drenched with sweat,

(10) And with a tawny spear of al-Khaṭṭ, whose blade shines like a fire of dry thorn-bushes on which I have heaped fresh fuel so that it blazes up.

(11) And many the true-hearted comrades I have plied with the morning draught of strong wine, what time the cock crowed shrilly in the darkness of night—

(12) Wine that glides smoothly down the gullet, tawny, unmixed, while their hands pass from one to the other morsels of flesh roasted hastily on hot stones,

(13) And wine mixed with water of which the bubbles leap to the surface, what time the warbling singer is filled full therewith.

(14) And many the troop of pasturing camels, what time the coward choked with his spittle, have I protected, when the crier called loudly for help time after time;

(15) And many the watching-place I have mounted as the evening drew on, like as the falcon takes up his place to watch for the prey,

(16) As the scout of an army or of a troop of horse assembled for a foray, what time a weakling tribesman cannot captain his men;

(17) And when the darkness cleared away I sent them forth on their errand—he that looked on them would liken them to a pack of famished wolves.

(18) When the troop rises to a rough upland plain, it pares away with its hoofs its highest parts; and when it goes down to the low ground, it stirs up about itself a canopy of dust;

(19) And they ceased not until their spears brought home booty of captives and a herd of camels like red hills from a place far away.

[(19 *a*) Yea, I am one of a tribe whose lances in war are to their foes a poison mingled with their meat;]

(20) Skilled are they in raids: their prey escapes not their horsemen, what time fright paralyses the coward who cannot bestride a steed.

(21) Yea, we gave the men of Farīr and Buḥtur to drink, with every band of ours, the spear-head and the part of the shaft entering therein—

(22) And Ma'n too; and of the two tribes of Jadīlah our horse left 'Amīrah and aṣ-Ṣillakhm fallen headlong, smitten with the sword.

(23) And on the Day of Jurād our spears made dead meat of Yazīd—and there had not passed by us a gazelle with one horn broken.

(24) And the son of Ḥiṣn spent the summer heats in our tents a captive, tending the sores caused by the thongs of leather with the hair on with which his arms were bound.

(25) And of the rider of Mardūd our spears distributed the flesh [as it were a slaughtered camel], and they left Mas'ūd a prey for hyænas and wolves.

NOTES

(2) Falj is mentioned *ante*, No. LXXXV, v. 4 (see note to v. 1): al-Abātir is said in the geographical lexicons to be the name of hills and valleys in Najd in the lands of Ghanī. Ghamrah is

mentioned in connexion with al-Abātir in a verse of ar-Rā'ī's at p. 71 of Yāqūt, vol. i: this poet belonged to Numair, a division of 'Āmir b. Ṣa'ṣa'ah. Muthaqqab is given in Yāq. iv. 414 as the name of four places, only one of which, said to be a district in al-Yamāmah, can be in question here. The places mentioned must all be somewhere in the lower Wādi-r-Rummah, where the lands of 'Āmir b. Ṣa'ṣa'ah on the south faced those of the Ribāb, Tamīm and Asad to the north.

(3) For 'cheeks', *al-'idhāraini*, there is a *v. l. al-ghadā'iri*, 'the side-locks'. The person addressed is a woman.

(4) The censorious persons are here also women.

(6) For the failure of the weakling's fire-stick to produce fire, and the phrases connected therewith, see *ante*, No. XVI, note to v. 48, and No. XXVIII, note to v. 15.

(10) For al-Khaṭṭ see *ante*, note to No. XII, v. 16; according to Yāqūt (ii. 453) the name indicates the whole sea-coast of al-Baḥrain and even of 'Umān: ships from India brought thither the bamboos which after arrival were straightened and fashioned into spear-shafts. But that some clumps of bamboos were to be found in suitable places in Arabia is seen from No. XXXIV, 8.

(11) 'Strong wine', *sulāfah*: see *ante*, No. XLIV, note to v. 21. The explanation given in the scholion of *jaushun mina-l-lail*,—'in the first part of the night, up to a third or a quarter of it',—does not suit the context: we have here a *ṣabūḥ* or morning draught, not a *ghabūq* or evening potion; and cocks do not begin to crow till towards morning.

(14) 'Troop of pasturing camels', *sarb*; Aḥmad reads *sirb*, which is the word for a number of antelope pasturing together, understanding thereby the women of the tribe (often spoken of as antelope and gazelles). 'To be choked with one's spittle': see *ante*, No. LXX, note to v. 1. In the last word of the verse, *thawwabā*, meaning 'he cried out, doing so again and again', we have another example of the root THWB, already noticed under Nos. CV, 24, CVIII, 6, and CX, 3.

(16) 'Weakling', *waghl*, properly the word for a blank arrow put in to make up the number of ten required for the game of *Maisir*: synonym *manīḥ* (*ante*, No. CVI, 2, note).

(18) 'A canopy of dust', *ghubāran muṭannabā*, lit., 'a dust extended by tent-ropes'.

(19) The translation offered for this verse is of the reading

Fa-mā fati'at ḥattà afā'at rimāḥuhum
sabīyan wa-'arjan ka-l-hiḍābi mu'azzabā.

The text of al-Anbārī may be rendered thus:

'And it (the troop) returned not until its spears had wrought upon its enemies in the war [destruction like] poison mingled with their meat.'

It seems probable that this verse is a conflation of the two Nos. 19 and 19 *a*, the second hemistich being taken from the latter, while the alternative form of the first hemistich (above) is much more descriptive, and gives its proper force to *afā'at*, 'brought back spoil'. *Hiḍāb*, pl. of *haḍbah*, is said to mean *red* hills or mountains only; camels with hair coloured like red ochre are one of the approved kinds (for red camels see al-Aṣma'ī, *Ibil*, 127).

(19 *a*) As stated in the footnote, this verse comes from the very old recension called Kk. *Qashaba*, *qashshaba*, a verb specially used of mixing poison with food.

(20) The last word of the verse, *al-murakkabā*, is not explained in the scholion. The note in Kk says it means a man who hires a horse from another, on the condition of giving its owner part of the spoil he obtains by means of it (so also LA i. 414, 20 ff.); but this sense does not appear to suit the passage. I have therefore taken it as interpreted in *Ḥamāsah* 441[3], as equivalent to *aḍ-ḍa'īf al-furūsah*, 'one incompetent in horsemanship'.

(21, 22) The tribes named here are subdivisions of Ṭayyi', the large group inhabiting the mountains of Aja' and Salmà and the strath between them, a country with a fair supply (for Arabia) of water.

(23) Information is wanting as to the battle called the Day of Jurād. To see a gazelle or antelope with one horn broken was a bad omen.

(24) The son of Ḥiṣn is presumably 'Uyainah, the chief of Dhubyān during the time when the Prophet was at Medina; the circumstances in which he became a prisoner of Ḍabbah are not related.

(25) 'The rider of Mardūd' is said to be the title of a Ghassanide Chief named Ziyād (*Naq.* 195[1]) who with his brother Muḥarriq attacked Ḍabbah at the battle of Buzākhah: see *Naqa'iḍ*, 195[5], and *ante*, No. XXXVIII, note to v. 29. Both the brothers were killed. An alternative reading is 'the rider of Maudūn', who is said to be the ancestor of a celebrated family of the tribe of Shaibān called the Masāmi'ah (see *Naq.*, index, under Mālik b. Misma'). Of Mas'ūd nothing is related in the scholion.

CXIV

'ABDALLĀH SON OF 'ANAMAH, OF THE HOUSE OF GHAIḌH SON OF AS-SĪD, OF ḌABBAH

The poet belonged to the same stock as Rabī'ah b. Maqrūm, who was his contemporary. He appears to have quarrelled, however, with his tribe (see the next piece, No. CXV), and attached himself to the Chiefs of Shaibān, the great division of Bakr b. Wā'il to which his mother's family belonged (*Naqā'iḍ* 191[19]). He was constant in his devotion to Bisṭām son of Qais (*ante*, No. LXXXVI, introduction), and accompanied that chief in his raids against Tamīm: he was with him at the fight at Naqa-l-Ḥasan (or ash-Shaqīqah), when Bisṭām was slain by 'Āṣim b. Khalīfah of Ḍabbah. His elegy upon Bisṭām, a much-admired piece of verse is in the *Ḥamāsah*, p. 457, and also in the *Aṣma'īyāt*, No. LXIII. He embraced Islam with his tribe, and is said to have fought at Qādisīyah.*

In the piece before us he praises al-Ḥārith son of Sharīk, called al-Ḥaufazān, a chief of Shaibān, whom he describes as returning from a toilsome but successful raid against the Banū Sa'd b. Zaid-Manāt of Tamīm. The piece offers a good many difficulties, which are examined in the notes.

(1) Her journey has carried Lailà ever further and further away, in place of our former sweet converse: yet somewhat of gain it is that I have memory to feed on.

(2) Yet shall we have pleasance with Lailà: her travel has not taken her utterly away: the hard stony plan of Rāmatān is the place that holds her now.

(3) The nights of Lailà, what time she was ever my thought and my longing—my heart desiring to be quit of her, but driven to be her prey!

(4) And when I saw that the abode was desolate, I questioned it—but its tent-trench and ashes extinguished returned us no answer:

* So Ahlwardt, *Aṣmt.*, p. 18.

(5) Nought was left there but traces of vanished dwellings, as when one applies ink afresh to a writing made with the help of the ink-pot.

* * * * * * * * *

(6) When al-Ḥārith, the spoiler of his foes, makes war upon a tribe, he smites it down, and its lands to him are not far away;

(7) Thou didst attain to them, riding on short-haired steeds, slender as lances when they galloped: mounts are they for which blood-letting is not lawful.

(8) Their grooms hang before them only handfuls of dried herbs to eat, and their wandering-place is supplied with water only after a four-day interval, after they have already suffered an abstinence of nine days.

(9) Their mares cast their foals in every halting place: the sorrel and the chestnut of them are plain to see.

(10) Among the mares are some worn-out, at the last gasp, and some unable through weakness to throw the after-birth: their swollen livers strike the eye, as though they were goats (?).

* * * * * * * * *

(11) May God suffice thee, what time there rebel against thee miserable tribe-lings, weak, with but little gear to face the foe!

(12) Their breasts are full of hatred and envy: may those breasts never be relieved of their thorns!

(13) On their arms are just-healed wounds caused by binding burdens on camels, like the scars which one sees on the arms of captives caused by the thongs with which they are bound.

(14) Their beards are yellow with the stain of smoke, and long have they been roasted, waiting for some morsels of lean meat to be flung to them for food.

* * * * * * * * *

(15) Then there returned to an old crone of Bāhilah, who at eventide pins across her the striped sheet with a wooden pin,

(16) A man small of ears, small-headed, what time the cavalry come back home, shouting, with Murrah [their prisoner (?)]: she was not protected, and her sleep had fled from her.

(17) She says to him, when she sees the limp in his leg,—'Is *this* the chief of a tribe?'—May her pillow be never at rest!

(18) She saw a man whose face had been made haggard by warfare, one who had marked himself by a token in battle, sprung from a house whose pillars are firmly set in glory;

(19) And she spent the night making ready a supper for him of blood let from

a camel's neck, and her heart was distracted till morning by the terrors of the blackness of night.

(20) Ay sooth! in spite of her fancies, I deem that what possessed her heart, returning again and again, will surely come to 'Ubaid—

(21) There will come to 'Ubaid a camel-rider and lead him away, and go down with him into a land where the *'arād*-bushes are not pastured.

* * * * * * * * *

(22) And were it not for the footsoreness [of the horses], and the plunder they have gotten already, they would return again to attack the sons of Sa'd.

NOTES

(1) 'Somewhat of gain it is that I have memory to feed on': a paraphrase of *wa-yanfa'u zādu-hā*. In these partings the mistress is always besought to leave with her lover some remembrance of sweetness to be to him a *zād* or provision for the way; so here, the *zād* which has in it some gain is the memory she left behind her.

(2) *I. e.*, she has not gone into a strange country, *gharbah*: her wanderings take her within the range of the tribal territory, and some time or other we shall meet again.

(3) 'Driven to be her prey': *yuṣādu-hā* is so explained in the scholion. There is a *v. l. waḥsha-hā* for *hajra-hā*, which is found in the LA, and, as appears from the commentary, was Marzūqī's reading (though his text agrees with ours); the sense appears to be 'My heart desired to make her my prey, but I was myself made a prey by her': *waḥsh* is equivalent to *ṣaid*, according to Marzūqī. On the other hand Tha'lab (see LA *l. c.*) thinks *waḥsh* here means emptiness, forgetfulness, and that the poet says that he vainly endeavours to forget his mistress: in that case the sense of the two readings, *hajr* and *waḥsh*, would be nearly the same.

(7) 'Slender as lances when they galloped', *fi-l-'a'innati ka-l-qanà*: *fi-l-'a'innah* must here mean 'when given the reins'. See *ante*, No. VII, note to v. 6. For 'blood-letting' see against v. 19 below.

(8) Our text has *ghuwātuhā*, where *ghuwāt* is plural of *ghāwin*, 'going astray', which does not appear to make sense. Marzūqī has *ruwātu-hā*, *ruwāt* being pl. of *rāwin*, 'water-carrier': this is very probably the right reading, *gh* being easily mistaken in dictation for an initial *r*. The Brit. Mus. MS. reads *ru'ātu-hā*, 'those who tend them'. 'Wandering-place', *marād*, the room open to them to move about in, either in camp, or perhaps in the stages of the journey. But it is scarcely conceivable that horses should be kept nine, or even four, days without water, and survive. A horse is much more intolerant of thirst than a camel.

(9) This and the next verse enlarge on the hardships of the foray undertaken by al-Ḥaufazān. The mares are so spent by the exhausting journey that they cast their foals prematurely, yet at a time when the fœtus is so far advanced that the colour of the colt can be clearly discerned.

(10) The meaning of the second hemistich (*wa-l-mi'zà abāna kubādu-hā*) is difficult to make out: it has been supposed that the *mi'zà*, 'goats', were taken with the party to supply milk for the horses to drink, and that they are, like the mares, attacked by liver-disease. A *v. l.* is *ka-l-mi'zà*, which the rendering follows: this would involve the assumption that goats are specially liable to liver-disease, *kubād*.

(11) In this section of the poem, to v. 14, the meanness and baseness of the tribes attacked by al-Ḥaufazān are dwelt upon—a singular turn in a panegyric, where the fame of the conqueror would be enhanced by magnifying the valour and prowess of the foe.

(13) Here the enemy is compared to men who hire out camels for caravan traffic, and get scars on their arms from the ropes with which the loads are bound on. The Beduins despised all traffic carried on for gain.

(14) This verse compares them to parasites who wait at kitchens where flesh is being cooked, looking on until their beards are yellow with smoke and their faces burnt by the fire, in the hope of getting some morsels to eat.

(15) The part of the poem from here to the end is extremely obscure, and the local and personal allusions hard to unravel. Our scholia give very little help, and the most difficult passages have no commentary. Marzūqī makes some attempt to explain the verses; but it is probable that the *rāwī* who might have elucidated them perished before their meaning could be handed down, and that the scholiast's suggestions are mainly guesswork.

The nominative to *āba*, 'returned', in v. 15, is *ḥudhunnah*, 'small-eared, small-headed', in v. 16: and according to the tale told on p. 740 of the text this epithet must refer to al-Ḥaufazān. Marzūqī thinks that the old crone is called a woman of Bāhilah by way of contempt, because this tribe had a mean reputation in pre-islamic Arabia.

(16) Another example of the verb *thāba*, 'return': see note to v. 14 of No. CXIII. That Murrah is the name of a prisoner is a suggestion of Marzūqī's.

(17) In the narrative on p. 740 this verse is expressly stated to refer to al-Ḥaufazān, whose limp was caused by a wound in the thigh inflicted on him by Qais son of 'Aṣim (see introduction, No. XXIII, *ante*) of Sa'd b. Zaid-Manāt of Tamīm. There are reasons for doubting some details of that story. One version of it (*Agh.* xii. 153[11]) says that al-Ḥaufazān died of the wound after suffering from it for a year; yet he appears in the traditions as an active warrior while bearing the name. Again, in the narrative (p. 741[1]) al-Ḥaufazān, being asked who he is, answers 'I am al-Ḥaufazān', while he had not yet received the wound (*l. c.*, line 11) to which the name is said to have been due! It appears possible that al-Ḥaufazān may be a name of praise:—'The thruster, piercer, of his foes'—given to al-Ḥārith by his admirers, and that he may also have suffered from a limp caused independently by a wound. But all this is conjecture.

'May her pillow be never at rest', *rāda wisādu-hā*: this is a curse upon the old woman for her ill-natured speech. On p. 740[9] we are invited to understand that she is willed to be taken captive and carried away to a distance: but this is perhaps too much to assume. Comparing No. XLIV, v. 1, we may understand that the pillow is willed to be unquiet by reason of the terrors which distracted her when she lay down thereon.

(19) In the time of the Ignorance it was the custom, when people were pressed by dearth, to bleed a camel in the neck and put the blood thus obtained (called *faṣīd*) into a gut and cook it as a meal for a guest (our 'black-pudding', *boudin*, *blutwurst*). Sometimes even horses were so treated, and this is the explanation of v. 7 above. With Islam came the prohibition of blood as food and disuse of the *faṣīd*.

(20 and 21) On these verses we have no glimmer of light: 'Ubaid may be the name of a man or of a tribe. '*Arād* is said to be the name of a thick and hard kind of shrub or herb, fed upon by camels, and growing in the sand-plains.

(22) This verse evidently refers to the raid described in vv. 6–10, which we see from the second hemistich was directed against the tribe of Sa'd [b. Zaid-Manāt]. It may perhaps be out of place, and would come naturally after v. 10. Such stray fragments in our Collection are often put at the end of the poem to some section of which they belong (see *ante*, p. 48, foot).

CXV

THE SAME

The short fragment which follows seems to relate to the quarrel which caused the poet to leave his tribe, the Ḍabbah, and attach himself to the Shaibān. We have no detailed particulars, but the piece speaks pretty clearly for itself. The quarrel seems to have been about a race in which a horse named 'Urqūb ran (v. 5): the proper names are all of houses or sections of Ḍabbah.

(1) The Sīd do not regard Zaid in their hearts as the Sons of Kūz and Marhūb regard him.

(2) If ye ask for that which is due, we will give his due to the asker, while the mail-coat is in its bag and the sword in its sheath:

(3) But if ye will not have that, then we are a disdainful folk; we will not taste humiliation: rather would we drink poison!

(4) So check thine ass—let him not pasture at large in our meadow! if he do so, he will be driven back with his shackles straitened.

(5) And let not 'Urqūb be to you like the Race of Dāḥis on the morning of the ravine to Ghaṭafān!

(6) And if Zaid calls the sons of Dhuhl to resent a provocation, we will resent that offered to Zur'ah: verily the host is all mustered and ready!

NOTES

(1) According to Tibrīzī's commentary on the *Ḥamāsah*, p. 289, Zaid was the name of a section or family in the tribe of Ḍabbah: here the construction suggests that he was some individual. The Sīd were the poet's own house (*ante*, No. XLIII, introduction) in Ḍabbah, and Kūz and Marhūb also sections of the tribe.

(2) Mail-coats were kept in bags, *ḥaqā'ib* (sing. *ḥaqībah*). The word rendered 'in its sheath', *maqrūb*, means 'in the *qirāb*', the latter a leather receptacle into which the sword with its scabbard is put when the owner rides a camel.

(4) A proverbial phrase: here the speaker addresses one person in the singular.

(5) 'Urqūb is said to be the name of a horse, and the quarrel between the poet's house and the other members of the tribe seems to have related to a race in which 'Urqūb took part. He recalls to them the disastrous result to Ghaṭafān of the foul play which was used against Dāḥis in the race between him and al-Ghabrā: see *ante*, No. CII, introduction. The 'ravine', *shi'b*, was the place where the ambush posted by Ḥudhaifah sprang up and disturbed Dāḥis in his running.

(6) 'The host is all mustered', *inna-l-qibṣa maḥsūbu*: *qibṣ* means a great multitude of people, and I take *maḥsūb*, 'numbered', to mean that the forces on the poet's side are already mustered and ready to be launched if the quarrel brings the parties to blows. The *Ḥamāsah* has a slightly different reading and explanation.

CXVI

'ABD-QAIS SON OF KHUFĀF, OF THE BARĀJIM, OF TAMĪM

The poet was a contemporary of Ḥātim of Ṭayyi', to whom he applied for assistance in bearing the burden of bloodwits which had fallen upon him as chief of his tribe. Ḥātim generously helped him, and the verses relating to the occasion are cited in the *Aghānī*, vii. 153. He was also, according to the *Aghānī*, ix. 165, one of the poets who frequented the court of an-Nu'mān Abū Qābūs, and joined in the conspiracy to poison that king's mind against an-Nābighah of Dhubyān, who had acquired great influence there, by fabricating and attributing to him verses satirizing the king. He accordingly belonged to the latter half of the sixth century A. D.

The Barājim, the tribe of which he was a member, were a confederacy of five families, named 'Amr, Qais, Ghālib, Kulfah, and Ḍhulaim, all descended from Ḥanḍhalah b. Mālik b. Zaid-Manāt b. Tamīm, who were, according to the genealogists, advised to unite in this way, being individually weak, in order to maintain their strength against outside enemies. The name is the pl. of *burjumah*, 'a knuckle'; and the idea conveyed by it is that the five tribes represented the knuckles of the clenched fist, an emblem of strength.

The poem is a series of precepts addressed by the poet to his son: it appears to be pre-islamic.

(1) O Jubail, verily thy father's day is drawing in: so when thou art called to great deeds, make haste!

(2) I leave with thee the testament of a man who counsels thee with sincerity, skilled in the deceitfulness of Fortune and not heedless thereof.

(3) God—fear Him and fulfil thy vows to Him! and when thou swearest while hotly contending, leave an opening in thine oath for withdrawal.

(4) And the guest—honour him! his night's entertainment is a thing due: become not an object of cursing to those who alight [at other men's tents];

(5) And know that the guest carries news to his people of his night's lodging, even though he be not asked thereof.

(6) Let alone biting speech whether to friends or to others, lest they look upon thee as one of the vile-natured, to be shunned by men;

(7) And cleave to him who would cleave to thee so long as his love for thee is sincere: but beware of entering into bonds with the treacherous and the fickle.

(8) Leave thou an evil place—dwell not therein; and when an abode becomes irksome to thee, remove elsewhere:

(9) The abode of contempt belongs to him that chooses to dwell there: is he that departs from it like him that budges not?

(10) And when thou hast in thy mind to do an evil thing, be slow about it: but when thou meditatest a good deed, do it and delay not!

(11) When there reach thee from the enemy biting words, give him the like in return, and say not—'I did it not!'

(12) When thou fallest into poverty, grovel not, waiting upon the generosity of him who is not liberal.

(13) When thou facest a people, bestir thyself among them, so that they may look upon thee as one to be left alone, like the mangy camel anointed with pitch.

(14) Be self-sufficing so long as thy Lord endows thee with the means thereto, and when straitness comes upon thee, bear it with a good face.

(15) Let thy calmness work deliberately in all of life's affairs: but when thou hast resolved upon anything that thou desirest, give thy whole mind thereto;

(16) And whenever two ways of action are intertwined in thy heart, choose that one of them which is the seemlier and more honourable.

(17) When thou lightest upon those who are quick to practise liberality, with their hands dusty in a clay-bottom stricken with drought,

(18) Help thou them, and engage in *Maisir* for that for which they play; and when they go down into a strait place, go thou too down with them.

NOTES

(1) The poet's *kunyah* was Abū Jubail, and this, not Abū Jamīl, should be read in *Aghānī*, vii. 153, in the first verse of Ḥātim's poem there cited. The expression *karaba yaumuhū* means that his day, *i. e.*, his life,* is contracted so that little of it remains. Contraction, straitness, appears to be the original meaning of the root KRB, and there is probably no real relation between it and the stem QRB, nearness, though the two conceptions may in certain cases coincide. The occurrence of this rare word here, and in v. 4 of the preceding poem, probably accounts for the juxtaposition of the two pieces in our Collection. The poet bids his son make haste in addressing himself to worthy deeds, that his father may have the pleasure and pride of seeing him so bearing himself before he dies.

(3) It does not seem probable, judging by his contemporaries, that 'Abd-Qais survived to become a Muslim; but he may have been a Christian: Ḥātim's son 'Adī was one before his conversion to Islam, and in the poet's time the court of al-Ḥīrah was Christian. For the reservation made when taking an oath see *ante*, No. XXVI, note to v. 42: the use of *taḥallala* in this sense is illustrated by two passages in the *Naqā'iḍ*, 1025[13] and 1086[2], though these relate rather to evasions *after* the oath has been taken and found difficult of fulfilment.

(17) The scholion wrongly interprets *al-bāhishīna 'ila-n-nadà* as meaning 'beggars who come flocking to receive thy bounty'. For the picture drawn of the dry clay-bottom (*qā'*), and the generosity of the men who there provide food for the starving, compare No. XXII, 27–8. The injunction to play *Maisir* for the relief of the famine-stricken (*cf. ante*, No. LXII, 9–10) is inconsistent with Islam, which forbade that form of gambling (*Qur.* v. 92–93). It does not however follow that the prohibition was generally obeyed (*cf.* Mutammim in No. LXVII, vv. 15–16).

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* For this sense of *yaum* see Ta'abbaṭa Sharrà, *Ḥam.* 34, *yaumī ḍayyiqu-l-juḥri mu'wirū.* For other meanings of *yaum* see *ante*, No. LX, note to v. 5.

CXVII

THE SAME

(1) I have become sober, and lightness has left me
  —by the life of thy father!—a long, long leaving:
(2) No more am I ready in the strife of reviling,
  nor greedy to feed on the flesh of my friends.
(3) Erstwhile there outstripped me no rival, though distant,
  in following up hatreds, when that was my bent;
(4) I wielded, to counter the chances of Fortune,
  an honour unblemished, a far-flashing sword,
(5) And the stroke of a keen tongue as sharp as a spear-point,
  and a lance long of shaft, that vibrates to my hand,
(6) And a full-flowing mail-coat, the best that men fashion,
  —thou mayst hear the swords ring as they smite it—in vain!
(7) Like a pool which the by-sweeping West-wind has ruffled
  —flowing skirts trail behind its lord as he goes.

NOTE

The rendering imitates—at a distance—the lively measure—*mutaqārib*—of the original. The armament of which the poet makes his boast is probably figurative, and the contests he has in view are those of satire—see v. 5. With v. 2 compare No. XL, v. 73, and No. LXXVII, note to v. 6. V. 6: *cf.* No. X, 35.

CXVIII

AUS SON OF GHALFĀ, OF AL-HUJAIM, OF TAMĪM

THE event celebrated in this poem is the victory of the tribe of Yarbū' (of Tamīm) over a joint attack made upon them by the tribe of 'Āmir b. Ṣa'ṣa'ah and a Yamanite prince named Ḥassān b. Kabshah of Kindah. The battle, called the Day of Dhū Najab, was fought about a year after the victory of 'Āmir at Shi'b Jabalah, and therefore *circa* A. D. 571. At Shi'b Jabalah the branch of Tamīm which had been opposed to 'Āmir was part of the Banū Ḥandhalah, chiefly the tribe of Dārim to which their captain Laqīṭ belonged. They had suffered severely in the battle, and, according to Abū 'Ubaidah, the Banū 'Āmir thought the opportunity favourable for making an end of them and appropriating their land and herds. The men of 'Āmir called in the Kindites, and the combined host set out for the country of Ḥandhalah. That tribe, however, had had warning of their coming, and removed to a tract lower down the valley

(probably the Wādi-r-Rummah), putting between themselves and their enemy the tribe of Yarbū', a division of Ḥandhalah which had not shared in the disaster of Shi'b Jabalah, and was celebrated for its warlike prowess. 'Āmir and Kindah thus encountered Yarbū' instead of Dārim and other branches of Ḥandhalah, and in the battle which ensued the invaders were completely routed, and several of their leaders, including the Kindite prince, slain. One of these leaders was Yazīd son of 'Amr son of Khuwailid (called *aṣ-Ṣa'iq* because he was killed by a lightning stroke) of the tribe of Kilāb, who received a severe wound on the head. Aus satirizes him, and refers to this wound, in vv. 4–13.

The tribe of al-Hujaim, to which Aus belonged, was a branch (Wüst., Table L, 11) sprung from 'Amr son of Tamīm, and no near kin to the large and important tribes descended from Sa'd b. Zaid-Manāt and Ḥandhalah b. Mālik. Nothing particular is narrated of its doings in the *Naqā'iḍ* (a repertory of information about Tamīm and its families); nor is anything of importance told us about the poet, whose name appears in the *Aghānī* (vii. 158–9) as taking part in a contest of poetic composition with a number of others.

For the reasons mentioned in the notes, it is doubtful whether vv. 18–21 are rightly appended to this poem.

(1) We brought up our horse from the two sides of Arīk to Ajalà, to the ribs of ar-Rikhām,

(2) — A vast host that [by shaking the earth] drove the field-rats from their holes, mighty in its array, a sure defence against enemies.

(3) We slew whom we slew: then we turned against the folk of ash-Shuraif, as far as Shamām;

(4) We found those of them whom Yazīd leads weak in discipline, without organization.

(5) So let loose [thy hatred] upon us, O Yazīd, disgraced as thou art—or hold it back, with a scar upon thy nose like [that made by] the nose-string of a camel!

(6) Thou resemblest the flatulent ass of a woman that cooks *samn*: thou art full of folly, a reviler of the generous,

(7) And men know thee well for an old man famous for his silliness among them this many a year.

(8) And when thou utterest lampoons against the Sons of Tamīm, thou art like one that heaps upon himself load upon load of punishment.

(9) They had pity upon thee, but thou didst not requite them with aught but reviling and contention;

(10) And they left thee more ready to mute than a bustard that has seen a hawk, and fuller of terror than an ostrich.

(11) They smote thee a blow on the head so that the membrane of thy brain was visible among the shattered bones.

(12) When [those that tended thee] were dressing thy wound, there burst out upon them a big mother-owl with hairy legs and claws;

(13) And it was fortunate for thee that the skin closed over its purulent surface, and that thou wast kept from taking food or drink.

(14) And our people sent back to thee the Sons of 'Idā [without achieving anything, like] an arrow without notch or point, and with the worst of disgrace,

(15) And the two houses of Ja'far and the tribe of Ka'b, and the house of the Sons of al-Waḥīd, without any pasturing cattle.

(16) And as for us, Ḍabbā was not of us, nor Thaqf, nor the son of Abū 'Iṣām,

(17) Nor Faḍḥ of the Faḍḥs, nor Shuyaim, nor your Sulmà—Be thou deaf, O Echo!

* * * * * * * * *

(18) Ye slew your protected stranger and cast him forth:—by your Mother! and what was the lad's offence?

(19) Ho! who will carry from me a message to the man of Jarm?—and the best of speech is truthful talk together.

(20) Why, when thou sawest Abu Mu'ādh and 'Ulbah, didst thou not take vengeance for thy wrong?

(21) I see him, instead of riding on the saddle, bound fast on the haunches of the mare [behind the rider] with the girth (?)

NOTES

(1) Arīk is variously said to be a place in the territory of Ghanī, or a mountain in that of Dhubyān: it is often mentioned by the poets: *ante*, No. X, 18, and No. XLII, 10. It is most probably a mountain. Ajalà is said to be a tract in the Sharabbah (see No. LXXXIX, note to v. 21), having good pasture. For ar-Rikhām we should probably read ar-Rijām, the name of a mountain in the Wādi-r-Rummah.

(2) The words used to describe the mightiness of the poet's army call for remark. First, it is a host that drives the field rats, *jurdhān* (sing. *juradh*), out of their holes, either by shaking the earth or, as the scholion prefers, by its trampling resembling the noise of a flood and making the rats afraid of being swamped; second, *majr*, so vast that it seems scarcely to move at all; third, *shadīd al-asri*, 'strongly knit together, compact'; fourth, *li-l-a'dā'i ḥāmī*, 'a sure defence against the enemy'. The *bi-* at the beginning of the verse is explicative: the horse of v. 1 and the army of v. 2 are the same.

(3) Ash-Shuraif, a mountain tract in the valley of the Rummah inhabited by the Numair, a branch of 'Āmir b. Ṣa'ṣa'ah.

(6) For a woman that cooks *samn* or *ghee* see *ante*, No. XCVI, note to v. 12: I am however unable to explain the reference to her ass.

(8) It appears from LA xi. 231[17 ff.] and xvi. 20[15 ff.] that Yazīd had published a satire against Tamīm in which he accused them of gluttony, and that Aus's poem was a reply thereto.

(11) The 'membrane of the brain', *ummu-d-dimāgh*, the *meninx* or *dura mater*.

(12) This verse is based upon the superstition referred to *ante*, No. XXXI, v. 3, note. The poet depicts Yazīd as at the point of death, with the owl representing his unavenged ghost preparing to emerge from his head to call for the blood-drink.

(14) The scholion says that the house of 'Idā belonged to the tribe of Asad: but the verses he quotes from an Asadite poet display great hostility to the family, and it is more natural to suppose that it was a part of the hostile tribe of 'Āmir b. Ṣa'ṣa'ah, which suits best its mention here. The words in brackets give the meaning of the comparison to 'an arrow without notch or point'.

(15) 'The two houses of Ja'far' are probably that of al-Aḥwaṣ (who had headed the tribe on the Day of Shi'b Jabalah) and that of Mālik, the father of 'Āmir Abū Barā, 'the Player with Lances', who succeeded his uncle al-Aḥwaṣ as Chief of the tribe of 'Āmir b. Ṣa'ṣa'ah: see genealogy in the Introduction to the *Dīwān* of 'Āmir. The other names mentioned are of divisions of 'Āmir b. Ṣa'ṣa'ah.

(16, 17) Presumably the names here occurring are of men belonging to the enemy who were slain without any vengeance being taken for them. The words at the end of v. 17, *ṣammī ṣamāmi*, are very variously explained, both in the scholion and in the Lexx. (see Lane): evidently the scholiasts had no information as to their exact meaning. A verse is cited from Imra' al-Qais in which *ṣamāmi* is replaced by *ibnata-l-jabali*, which may plausibly be conjectured to mean the echo, and this would suggest a similar sense for *ṣamāmi*. Perhaps the phrase may be used in sarcasm. The poet has just been giving a string of names of slain enemies, which he imagines to be reduplicated by the echo: in order to allow him to go on with the enumeration, he calls upon the echo to hold its peace and let him proceed. In the verse of Imra' al-Qais cited as a precedent the poet, who has been given as helpers in his quest of vengeance two tribes much inferior to those he hoped for, apparently calls upon the echo to stop in order that his disappointment may not be too loudly bruited abroad.

(18–21) It seems very questionable whether these verses really belong to our poem. The commentary leaves them unexplained, and the condition of things to which they relate—the slaying by the persons addressed of some one who was their *jār*, under a covenant of protection,—seems to have nothing to do with the Battle of Dhū Najab, the subject of the rest of the poem. The mention of a man of Jarm—a south Arabian stock far distant from the lands of Tamīm (see *ante*, No. XXXII, note to v. 10)—is another reason for supposing that the verses are a fragment from some other poem accidentally incorporated in this. In any case the last verse (21), the rendering of which is very doubtful, is probably a loose couplet for which no place could be found elsewhere: it might conceivably refer to the removal of Yazīd from the field after he had received the wound in the head mentioned in v. 11; for such additions, often found at the end of a tolerably consecutive poem, see the remarks *ante*, No. XV, end of the notes.

CXIX

'ALQAMAH SON OF 'ABADAH, OF RABĪ'AH, OF ZAID-MANĀT, OF TAMĪM, CALLED AL-FAḤL

THE two poems which follow are among the most celebrated in the ancient literature of Arabia. Of their author, 'Alqamah b. 'Abadah, we know little more than his date, but the first of the two can be fixed to the year and month in which it was composed. Besides these two poems, one other long poem by him survives, which is the subject of a legend connecting him with Imra' al-Qais, which may perhaps have some basis of fact. During the wanderings of the

son of Ḥujr in search of assistance in procuring vengeance for the murder of his father, he spent some time with the tribe of Ṭayyi', and there married a wife named Umm Jundub. He made the acquaintance of 'Alqamah, and the two poets challenged each other to produce the finest poem describing a camel and a horse, the decision as to the merits of the pieces being committed to Umm Jundub. 'Alqamah thereupon composed his poem, No. i in his *Dīwān* in the collection of *Six Poets*, and Imra' al-Qais his which is now No. iv in his *Dīwān* in the same collection, and the compositions were referred to the lady for judgement. She decided that the horse described by 'Alqamah was the nobler animal of the two. Upon this Imra' al-Qais in a fit of anger divorced her, and 'Alqamah is said to have married her, thus acquiring his name of *al-Faḥl*, 'the stallion'. The problem presented by these two poems is examined by Ahlwardt, *Bemerkungen*, pp. 68 ff., and does not concern us here. I mention it only because the reported contest is an index to 'Alqamah's date, since Imra' al-Qais's wanderings may be put somewhere between A. D. 530 and 540 (Introd. to *Dīwān* of 'Abīd, p. 5).

The poem before us relates to the battle of 'Ain Ubāgh, in which King al-Ḥārith son of Jabalah, the Lame, of Ghassān, defeated and killed al-Mundhir son of Mā' as-Samā of al-Ḥīrah. We know from Syriac and Byzantine sources that this battle was fought on Ascension Day, June, A. D. 554. Among the prisoners taken by al-Ḥārith was 'Alqamah's brother (or nephew, according to another account), named Sha's; and the poem, addressed to the victorious king, is a pleading for his release. Beyond these two points nothing certain is known of 'Alqamah's life. As already noticed in the introduction to No. XXI, he is sometimes spoken of in connexion with poets of much later times. Besides the occasion there mentioned, he is said to have met an-Nābighah of Dhubyān and Ḥassān b. Thābit, the Prophet's bard, at the court of Jabalah son of al-Aiham, the last ruler of Ghassān (*Agh.* xiv. 2 ff.). Two fragments contained in his *Dīwān* (Ahlw., Nos. vi and xii) are said to have been composed by him on the occasion of the second battle of al-Kulāb (see *ante*, No. XXX), the date of which is approximately A. D. 612; but they are also attributed to his son 'Alī. These synchronisms all seem very improbable, in view of the fact that when the following poem was composed in 554 the poet was already past his youth. His grandson, 'Abd ar-Raḥmān son of 'Alī, to whom the fragment No. ix in the *Dīwān* is attributed, is shown by his name to have been a Muslim. The two poems included in our collection have a number of passages which are frequently quoted, showing them to have been very widely known. The second of them in particular abounds in difficult and little-known words, a sure stamp of antiquity: and the paucity of traditions respecting the poet is another indication in the same direction.

Our poem is very skilfully constructed with reference to its object. After an interesting *nasīb*, vv. 1–10, of which the last three couplets are specially famous, the poet describes his journey to King al-Ḥārith, and the beast he rode (vv. 11–20). Then follows an appeal to the king, vv. 21–2, after which there may be a *lacuna*. Then comes a most vigorous description of the battle, a masterpiece of Arab poetic art, vv. 23–34. In this it is to be noticed that the poet does not forget that he and his tribe are subjects of the kings of al-Ḥīrah: though fortune went against them at 'Ain Ubāgh, there is no word of self-abasement. The victory of al-Ḥārith is duly honoured and exalted, but it is attributed (v. 24) to the leadership of the king himself. As regards the dead al-Mundhir, the poem shows that the king fell in open fight (vv. 23 and

27), giving no support to the legend that he was treacherously assassinated by emissaries sent by al-Ḥārith (*Agh.* ix. 179, bottom). Last comes the appeal on behalf of Sha's (vv. 35–7), to which all the rest leads up.

The poem is conspicuous for the beauty of its metre. I have endeavoured in rendering it to give something of the rhythm: but the particular form of the *Ṭawīl* which it follows has a long-drawn-out rhyme at the end of each couplet which it is impossible to render adequately in English. I have therefore adopted the more ordinary form of *Ṭawīl*, in which the second hemistich of the couplet has the same scheme as the first. I have to acknowledge, both here and in the next piece, the assistance I have derived from the observations of Dr. Ahlwardt in his *Bemerkungen über die Aechtheit der alten arabischen Gedichte* (1872). For those who know the generally sceptical attitude of the author towards the ancient poetry, it may be of interest to recall that in regard to the authenticity of these two poems he had no doubt whatever (*op. cit.*, p. 67).

(1) A heart quick to thrill when touched by Beauty has drawn thee far,
although Youth has sped long since, and grey hairs invade thy brow.

(2) It fills all my thought with Lailà, distant though now her home,
and matters of weight stand twixt us, obstacles manifold.

(3) In comfort she dwells—no speech with her is for me to gain:
a guard waits before her door, forbidding all visitors.

(4) Whenas forth her husband fares, no secret of his she tells;
and when he again comes home, yea, sweet is his home-coming.

(7) But what boots the thought of her to thee who art far away?
the well where she draws is dug to serve her in Tharmadā.

(5) Nay, deem me not scant of wit, untaught in Love's mysteries
—on thee may the rain-fraught clouds send down their life-giving streams!

(6) —A mass from the South, piled up, presenting a towering side,
borne North by a gentle wind, when downward the Sun inclines.

(8) And if ye seek lore of women, verily I am skilled
in all their devices, wise to probe to the root their ails:

(9) When grey grows a man's head, or his substance gets less and less,
no share can he hope to win of friendship with womankind;

(10) They long for abundant wealth, and look where they think to find,
and freshness of youth takes chiefest place in their wondering eyes.

* * * * * * * * * *

(11) So leave her, and cast care from thy heart with a sturdy mount
—a camel that ambles tireless, carrying riders twain;

(12) To Ḥārith, the generous Lord, I drive her unsparing on,
with pantings that shake her breast and throb through her ribs and flanks:
(13) A fleet runner, whose flesh over sides and where neck meets hump
has vanished beneath noon-tide's hot breath and the onward press;
(14) And yet after night's long toil the dawn breaks and finds her fresh
as antelope, young and strong, that flees from the hunters' pack:
(15) They crouched by the *arṭà*-brake, the hunters, and thought to win
a safe prey: but she escaped their shafts and pursuing hounds.
(16) So travels my beast, and makes her object a man far off,
and little by little gains the way to his bounteous hand.
(17) Yea, thou wast her labour's end—God keep thee from curse, O King!
and through all the desert's sameness sped she, beset with fears.
(18) Towards thee the Polestars led, and there where men's feet had passed,
a track plain to see that wound by cairns over ridges scarred.
(19) There bodies of beasts outworn lay thickly along the road,
their bones gleaming white, their hides all shrivelled and hard and dry.
(20) I bring her to drink the dregs of cisterns all mire and draff;
and if she mislikes it, all the choice is to journey on.
(21) Withhold not, I pray, thy boon from one who has come so far,
for I am a stranger here, unused to the tents of kings;
(22) And thou art a man tow'rds whom my trust has gone out in full:
before thee have masters lorded me, and my cause was lost!

* * * * * * * * * *

(23) The Children of Ka'b and 'Auf brought safe home their nurseling Lord,
while there lay another, left amidst of his legions, dead.
(24) By God! had not he that rides the Black horse been one of them,
ashamed had his troops slunk back, right glad to be home again.
(25) Thou pushest him onwards till the white rings are hid in blood,
while ever thou rainest blows on helmets of men in mail.
(26) Two hauberks of steel enwrap thy body, and from them hang
two choicest of blades, well named 'Keen-cutter' and 'Sinker-in'.
(27) Thou smotest them till they put before them their champion
to face thee, when near had come the moment of sun-setting.
(29) There battled all Ghassān's best, the bravest that bear the name,
and with them were Hinb and Qās, stout fighters, and bold Shabīb:
(30) The men of al-Aus stood serried there 'neath his charger's breast,
and all the array of Jall, and with them 'Atīb their kin.

(28) Upon them the mail-coats rustled, steel grinding hard on steel,
as when through the ripe corn-fields a southerly wind sweeps on.
(31) The sky's camel-calf roared loud above them: one slipped and fell
with arms clashing, not yet spoiled: another lay stripped and bare.
(32) It seemed that a cloud o'erhead poured down mighty floods of rain,
with crashes that shook heaven's dome, and glued to the ground
the birds.
(33) None 'scaped but the tall mare flying, nought but her bridle left,
or stallions of race, outstretched in flight like a slender spear:
(34) Yea, none but the warrior brave stood fast in that deadly close,
all dyed red with blood that flowed from edges of whetted blades.

* * * * * * * * * *

(35) A man thou whose foes know well the marks that thy impact leaves:
on these, scars of deadly wounds, but traces of bounty too.
(37) Among men is none thy like, save only thy prisoner:
yea, near is he, but none else of kindred can claim his place.
(36) Thy favours on every tribe thou sendest in shower of boons:
I pray thee, let Sha's be one to draw from the flood his share!

NOTES

(1) 'Long since': the Lexx. explain that the diminutive form *bu'aid* is here used as an augmentative (Lane 1832, *b*, *c*).

(7) *I. e.*, the place where she has taken up her abode, either permanently or for a long time, so that a well is dug specially for her use, is far away from thee. Tharmadā is said to be a place in the territory of the Banū Sa'd in the valley of as-Sitārāni: others say it is in the section of al-Yamāmah called Washm. Accounts differ as to the tribe in whose territory it is. The rendering omits the name of the lady's tribe: the poet calls her *Raba'īyatan*, a woman of Rabī'ah. There were four families in Tamīm called after an ancestor of this name, one of them being the poet's own. Presumably the lady belonged to some one of the others.

I have transferred v. 7 to follow v. 4 in accordance with the arrangement of the MS. called Kk, which however puts it between 3 and 4, which is not quite so suitable as between 4 and 5.

(5) The thought of the first hemistich is carried on in v. 8, the invocation of the blessing of abundant rain on the lady of the *nasīb* being a parenthesis.

(15) *Arṭà*, a collective name of a species of tree which grows in the sands, and is often mentioned as the haunt of antelope and gazelles. The rendering of this verse follows what is evidently the sense, though the exigencies of the rhyme have led the poet to make *kalību* a nominative to *arāda-hā*.

(16) Some commentators—al-A'lam cited by Socin—take *Qarūb* as the proper name of the poet's camel: it would be more in the spirit of the ancient poetry (which avoids word-plays) to take it, as I have done, as an adjective with *qarrabatnī*.

(17) The greeting here—*abaita-l-la'na*—is that used habitually for kings of al-Ḥīrah: see *ante*, No. XXVIII, note to v. 27: here it is applied to the rival monarch of Ghassān. 'The Desert's sameness', *mushtabihāt*, the unmarked and featureless region of which one part shows no difference from another.

(18) 'The Polestars', *al-Farqadāni*, the two stars β and γ of *Ursa Minor* (*ante*, No. LXVII, note to v. 21).

(19) There can I think be no doubt that *ṣalīb* here means 'hard and dry', as taken by Ibn as-Sikkīt; but Abū 'Ikrimah perversely takes it as meaning grease or oily matter.

(20) 'The choice': this is a paraphrase of *al-munaddà*, which literally means 'an opportunity to graze for a short while round the watering-place, being taken back again after it to drink' (al-Aṣma'ī); or, as others say, 'a place of pasture near the water'.

(23) 'Ka'b and 'Auf', lit. Ka'b son of 'Auf, presumably the family to which the royal house of Jafnah belonged. There are alternative readings, 'Auf son of Ka'b, and Bakr son of 'Auf: the genealogies of the kings of Ghassān and their kin were not well known to the Arabs, and we have little certain information about them. *Rabīb* means fosterling, one brought up in a house, and possibly the tribe mentioned may have been the foster-fathers of King al-Ḥārith of Ghassān: see introduction to No. LXXXVIII *ante*, end. That the *rabīb* of the Banū 'Auf was al-Ḥārith, while the *rabīb* who was left lying dead on the field was al-Mundhir king of al-Ḥīrah, is the interpretation of al-Aṣma'ī: see Marzūqī's commentary cited in note [x], p. 780 of text.

(24) The Black horse, *al-Jaun*, the proper name of al-Ḥārith's charger. The poet diplomatically attributes the whole merit of the victory to the king's presence among his troops: without him they would have been defeated.

(26) The proper names of these swords, *Mikhdham*, 'the keen cutter', and *Rasūb*, 'the sinker-in' (*i. e.*, into that which it strikes), were borne some eighty years later by two swords belonging to the Prophet: whether they were the same as those worn by King al-Ḥārith is uncertain.

(27) 'Their champion', *kabshahum* (*v. l.*, *khairahum*, 'their best warrior'): King al-Mundhir b. Mā' as-Samā is meant. For *kabsh*, 'ram', in the sense of leader, chief, see *ante*, No. XVII, v. 14, and XLI, v. 22.

(29) The names of the families and tribes mentioned in this verse that fought on the side of Ghassān (for which our MS. has the strange variant Ḥassān) are not well known to the genealogists. Our commentary says that they were divisions of Bahrā. According to Marzūqī, Hinb was son of Ahwadh b. Bahrā, a tribe of Quḍā'ah. Of Qās (*v. l.* Qais and Fās) and Shabīb Marzūqī says that they were the two sons of Duraim b. al-Qain b. Ahwadh. None of the three occur in Wüst., Tab. 1, unless Fā'ish in that table represents Fās.

(30) The tribe here called al-Aus is understood by our commentators to be the Aus of Yathrib, who were certainly of the stock of Ghassān, and are often in the old poetry called by that name. They had intimate relations with the House of Jafnah, as appears from the traditions relating to Ḥassān b. Thābit, the Prophet's official poet. The commentators differ as to the other two names. Ibn as-Sikkīt says that both Jall and 'Atīb were branches of Ghassān: others that Jall was a branch of Quḍā'ah and 'Atīb a branch of Judhām. Neither is to be found in Wüstenfeld's Tables. Ahlwardt and Socin suppose that the verse means that the tribes named were *enemies* of al-Ḥārith, and that he is depicted as riding them down with his charger. But it is certain that the Aus were not his enemies but his subjects, and there appears to be no good reason why we should not understand by *taḥta labāni-hī* ('under his [horse's] breast'), with the scholiasts, that these troops were massed round him as a body-guard (*yaḥuffūna bihi*).

(28) This verse is better placed after the enumeration of the troops surrounding al-Ḥārith than where it stands in our text: this is its order in MS. Kk.

(31) The scholiasts think that the 'roaring of the camel-calf of heaven', *raghà fauqa-hum saqbu-s-samā'i*, is a reference to the legend of the mission of the prophet Ṣāliḥ to the people of Thamūd, referred to several times in the Qur'ān. It seems doubtful, however, whether this is the case. Certainly the story told in the Qur'ān (or some similar tale) is referred to in compositions older than that volume: *e. g.*, in the *Mu'allaqah* of Zuhair, v. 32, 'Aḥmar of 'Ād' is spoken of as a

proverbial example of ruin wrought by wickedness, and is supposed to be identical with the Qudār al-Aḥmar of the commentaries to the Qur'ān, who destroyed the miraculous camel evoked from the rock by the prophet Ṣāliḥ. But though Ṣāliḥ's camel had a calf, the point of the story is not connected in any way with it, but with the camel itself. It is simpler, I think, and suits better the following verse, No. 32, describing the rain and the thunder-crashes, to take the 'roaring of the heavenly camel-calf' to mean thunder. My rendering follows the text in reading *dāḥiḍun*, 'slipping'; but the alternative *dāḥiṣun* has much authority (see footnote); it is explained as meaning 'kicking with the foot, as an animal does that is being slaughtered'.

(37, 36) I follow Kk in transposing these verses, and making 36 the last of the poem. V. 37 is difficult. The tradition is that al-Ḥārith took prisoner Imra' al-Qais, son of King al-Mundhir, and it is supposed that this prince is meant by 'his (thy) prisoner' (in rendering I have avoided the change of person which breaks the sequence of the phrase). Abū 'Ikrimah thinks that the verse means that al-Ḥārith, through chivalrousness and generosity, treats his prisoners as though they were his own people, and puts them in the place of honour to which even his own near kin cannot attain. This might perhaps be said of the prince, Imra' al-Qais, but scarcely of the prisoners in general. The solution of the difficulties is complicated by the reading of Kk and al-A'lam's recension *illā qabīluhū* for *illā asīruhū*: this text would mean:—'He is beyond compare among men, except that his family are like him: and even among them, otherwise approaching him, there is not one who quite comes up to him' (so Ahlwardt). Prof. Bevan suggests that the variant *qabīl* may point to a use of *asīr* in the sense of *usrah*, 'family'.

In v. 36 *khabaṭta* is said to mean 'thou conferrest a benefit without there being any relationship between thee and the recipient'; the ordinary meaning of the verb is 'to tread or travel at random, without proper direction' (Zuhair, *Mu'all.* 57). The literal rendering of the second hemistich is—'To Sha's, then, is due a bucketful of thy liberality'. *Dhanūb*, here said by the scholiast to mean a portion, *naṣīb*, is properly a bucket full of water. That *water* is implied is indicated in my rendering by the word 'flood'. Al-Ḥārith is said by Abū 'Ubaidah, on hearing this verse, to have cried: 'A bucketful! yea, buckets full', and to have immediately ordered the release of Sha's and the other captives of Tamīm. The scholion goes on: ''Alqamah then said to the king—"Do not, I pray thee, release the prisoners of Tamīm until I can have speech with them." He then went in to them and said to them: "I have besought the king for you as a gift, and he has given you to me: now he will give you clothing and other presents. If ye will make over to me these gifts of his, I will arrange for your being set at liberty: if not, I will leave you in bonds where ye now are." The men of Tamīm promised to do as he bade them: so when they were released, they gave him the gifts which the king had bestowed upon them.' Ibn as-Sikkīt tells the tale somewhat differently: the king is said to have sent for 'Alqamah, and offered him the choice between a rich reward for himself, and the release of all the prisoners belonging to his tribe. The poet answered: 'Verily, O king, thou hast exposed me to the evil tongues of the men of Tamīm! but give me a day to consider the matter.' He then went in to the prisoners of Tamīm, and spoke to them as related in the other version.

CXX

THE SAME

THIS interesting poem has not, like its predecessor, a definite object, but is an idyll or series of pictures, highly elaborated and packed with meaning, so that its translation is no easy task. It is also unusually full of words of which the old commentators could only guess at the sense. In dealing with it I have derived much assistance from Dr. Ahlwardt's notes.

Vv. 1–13 contain the amatory prelude, within which is the vignette of the camel drawing

up a water-bag for irrigation, used as a simile for the poet's tears (*cf.* Mutammim, No. LXVIII, 4–5; Bishr, No. XCVI, 4–5). Then comes the description of the riding camel, vv. 14–17, compared in vv. 18–30 to a male ostrich racing along. To this succeeds a series of reflections on life and conduct, vv. 31–8. Then follows a picture of a wine-feast, vv. 39–45. The last section of the poem recalls the poet's achievements in a contest of arms (or perhaps of satirical verse), in playing *Maisir*, and as a member of a raiding party; and the poem ends with a description of his war-mare, vv. 52–4, and the camels upon whose milk she is fed, vv. 55–7.

(1) Is that which thou knowest [*i. e.*, her inclination to thee], and that which she gave to thee in trust [*i. e.*, her love], still kept as a hidden treasure [with her], or is the bond of affection which bound her to thee severed, now that to-day she is far from thee?

(2) Or is an old man who weeps, without coming to the end of his tears, after loved ones on a day of parting, requited for his pains?

(3) I knew not aught of the parting until they had resolved to be gone: all their male camels were bridled for starting a little before the dawn;

(4) The handmaids had brought in [from the pasture] the male camels [for the ladies to ride], and the men lifted up thereon the litters—each of them with gay cloths of Tazīd bound over it,

(5) Worked with red broidery in lines and circles: all day long the birds snatch at them, as though they were stains of blood.

(6) They carry among them [a woman dainty as] a citron with a sprinkling of saffron thereon: it seems as though her sweet fragrance were always being smelt by the nostrils:

(7) Yea, as though a musk-pod were hidden where her hair divides, when one stretches forth his hand to take her, even though his sense of smell were cut off by a stoppage due to cold.

(8) And the eye of me is like a great water-bag with which descends swiftly the well-slope a strong dark-coloured she-camel, girt round the withers with the gear for raising water:

(9) She had been left alone, without saddle or load, in the pasture for a season, until there grew to her a hump [big and black] like the side of a smith's bellows, well knit together;

(10) The mange has passed away from her, and she is covered all over with the marks of the pure, unmixed pitch with which she had been anointed.

(11) She irrigates water-channels the greenery of which has fallen apart [by reason of its richness], the lower portion thereof being filled full by the rushing water.

(12) [Even so are my tears] at the memory of Salmà; but my dwelling on the

thought of her now is nought but folly: the making of conjectures about that which is hidden is a vain unprofitable thing.

(13) She is slender where her two girdles go round, filling her shift elsewhere, slim and lithe, like a gazelle-fawn bred up among the tents.

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(14) Shall there bring me up to the last rear-guard of her tribe, now that they are gone far away, a strong she-camel like a rock standing in the shallows of a torrent-bed, mighty and hard?

(15) The froth of her mouth, tinged with green [from the rich pasture on which she has lately been feeding], is like a wash of mallows upon her lips, her cheeks, and her jaws.

(16) On such a one may the waterless desert be crossed from side to side, what time in their dark solitudes the owls send forth their dull cry.

(17) She watches askance for the whip, while she keeps her mouth firmly compressed, as listens for a sound [a wild bull,] lean and lank in the flanks, with black streaks and patches on his legs.

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(18) She is like [a male ostrich], with legs coloured red and scanty down on his fore wing-feathers, to whom along the margins of the sand-dunes the colocynth and the *tannūm* have ripened;

(19) He spends the day among the colocynths streaked with green and yellow, breaking them open to extract the seeds, and he nips off that which shoots up above ground of the *tannūm*.

(20) His mouth is like a split in a stick—hardly canst thou discern the cleft: he is small in that wherewith he hears sounds (*i.e.*, the ear), as though it were cut off at the root.

(21) [So he feeds,] until he calls to mind certain eggs, and a day of drizzling rain, with a heavily-clouded sky, impels him to motion;

(22) And his swift going in his race is not intermitted, nor is he tired of his amble, just short of a gallop.

(23) Almost [, as he stretches out his neck and casts forward his foot in his stride,] does his nail pierce his eye-ball, as though he were one afraid of a misfortune, in terror thereat.

(24) A fleet runner is he: his breast is like the wooden frame of a lyre: he looks like a water-bird [flying down with outstretched neck] to pools in moist meadows.

[(25) He is making for a brood of nestlings with little hair on their crops:

when they crouch together in the nest, they look like the roots of trees with dust gathered about them by the wind.]

(27) Till at last he attains, while the Sun's limb is still high, to the nest of two spouses, wherein are the eggs ranged close together:

(26) Twice he goes round the nest-cup, carefully looking for traces about it, as though he feared some evil thing, in terror thereat.

(28) He speaks to his mate with a clucking and chirruping noise, like as the Greeks chatter their jargon together in their castles.

(29) Small is his head, set on a slender neck, and his wings and breast are like a tent fallen down, about which a clumsy handmaid busies herself.

(30) There comes round about him his mate, long-necked, bending down her head, who answers him with a murmuring note wherein is a trill.

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(31) Yea, every people, although they be mighty and many in number, their chief one day shall be pelted with the heavy stones of calamity;

(32) And praise is not to be bought except by paying the price—well known is it, of the things that men are loth to part with;

(33) And generosity is an obstacle to riches, a destroyer thereof, and miserliness keeps those who practise it in possession of their goods, but is everywhere counted a shame by men.

(34) And wealth is like the fleece of the little sheep—men make sport therewith: at one time it is abundant upon the sheep, at another shorn away;

(35) And he who is destined to be fed with booty wins it on the day of plundering whithersoever he goes: and he who is withheld from it [by Fate] gets nothing.

(36) And Folly is a thing at each man's hand—one has no need to seek for it afar: and oft-times good sense is not to be found among men.

(37) And he who comes upon ravens and scares them away [by stones and cries], in spite of his being at the time safe and sound, the ill omen has lit upon him and there is no escape.

(38) And every fortress, though it remain long time safe upon its upholding pillars, shall one day be brought to ground.

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(39) Yea, time was when I companied with revellers, among them a resonant lyre, and all the crew were overthrown by the potent tawny wine

(40) —A cup of glorious grape-juice, kept till old for one of their festivals by men of the tavern, who pass it from hand to hand:

(41) It cures the megrim, and there is no fever in it to harm thee: nor is it accompanied by swimming in the head;

(42) From 'Ānah it comes, most potent: it has not been seen by men's eyes for a year, hidden away in an amphora smoothly plastered with clay and sealed.

(43) Daylong it sparkles in the glass bowl, in which it is mixed by the house-slave of a Persian noble, with his mouth bound with a linen band;

(44) Their wine-jug is like a gazelle standing up on a height, bound round the spout with strips of linen, wherewith to strain through the wine:

(45) Shining white is it—its guardian has brought it forth to the sunlight, with sprays of sweet basil twined round it, perfumed with aromatics.

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(46) And oft-times have I gone forth in the morning to meet my adversary, my companion a stout heart, keen, trusty, well-known for its prowess.

(47) And oft-times have I played *Maisir* when hunger burdened the gaming-arrow of *nab'*-wood bound round with a sinew, marked with a notch by the teeth;

(48) If they played the game with horses (instead of camels) as the stake, I would play it for the same stake: and whatsoever people stake is bound to be paid.

(49) And time was when I companied with young warriors [bent on a raid], whose food was the contents of water-skins green and discoloured, and meat that had begun to stink.

(50) And time was that I rode the camel-saddle, while there scorched me a day with the sun in Gemini, deadly with the poison-wind,

(51) Blazing with heat, as though the blast of a furnace wrapped the rider round, reaching his body through his clothing, though his head was bound closely with a turban.

(52) And oft-times do I lead before the whole tribe a tall mare, whose lineage, well known, makes her the first of all our strains;

(53) There is no fault to be found with her splint-bones, nor with her pasterns, and her hard hoofs have not been worn down by paring:

(54) [Her leg is like] a prickle of a palm-tree, or like the staff of a man of Nahd, and into its hoof is introduced an elastic frog as it were a hard knawed date-stone of Qurrān.

(55) She follows after a troop of black she-camels [on whose milk she is fed]: when they are driven together [to be milked], they make a confused yearning noise as though a timbrel with its parchment broken were being sounded on a hill;

(56) When the camel-calf born in spring bleats by the side of the she-camels,

the large well-shaped mother-camels, big in the hump, on their side utter their yearning cry.

(57) There goes in front of them one of the male camels, a brown-cheeked stallion experienced in covering, having much flesh, huge and bulky.

NOTES

(1) Ahlwardt doubts the interpretation which makes out that the question means—'Is my mistress still faithful to her love of me?' He thinks that the poet means to ask whether he, the lover, is still faithful to her. It is true that the pronouns are not expressed: but the following verses show the lover in a state of deep distress at the parting, and complaining that he is not requited for his heart's pain. It appears best, therefore, to follow the commentary as in my rendering.

(4) The women of the nomads ride (in their litters) the male camels, because, it is said, these are stronger and more tractable than the female, which are ridden by the men. The embroidered cloths covering the litters, *tazīdīyāt*, are said to be so called from a tribe of Yamanite origin settled in Mesopotamia, Tazīd, a branch of Quḍā'ah, by whom they were made: the Banū Tazīd are named in No. CXXVI, v. 34, *post*; see Wüstenfeld, *Register*, p. 446.

(6) 'A citron', *utrujjah*, a loan-word from the Persian *turung, turunj*, probably through the Aramaic *ethroggā*. 'Saffron', *'abīr*, a perfume in which saffron is the principal ingredient: see *ante*, No. XVI, note to v. 84.

(9) The word *kitr* or *katr*, 'hump', in this verse is unknown to the native scholars. The various meanings assigned to the word in the Lexx. are best explained by assuming that it is derived from the Aramaic *kithrā*, Gk. κίταρις or κίδαρις, 'crown', properly 'circle'.

(11) The rendering of this verse is uncertain; the words *zālat 'aṣīfatu-hā* are by some explained as meaning that the vegetation growing in the irrigated plots, or on the banks of the distributing channels, had already been partially cut: there is a *v. l.* *ṭālat 'aṣīfatu-hā*, 'the vegetation has grown tall': also *mālat*, 'droops over'. *'Aṣīfah* means that part of a plant which dries up when the grain or fruit ripens, *i. e.*, the leaves surrounding the fruit-stalk. The word *ḥadūr* is also read *ḥudūr*, and *judūr*, the latter meaning the dams retaining the water (pl. of *jadr* or *jidār*).

(12) The last words of the verse literally mean 'conjecturing about that which is hidden is a casting of stones'. To draw auguries from the fall of stones cast into the air was one of the methods of divination in use in ancient Arabia: hence the word *rajm* by itself means a conjecture. Here the energetic second form (*tarjīm*) is used in the same sense.

(13) The exact meaning of the word *khar'abah* is unknown: perhaps it is properly applicable to the fresh foliage of the *ben*-tree, to which young persons are often compared (*ante*, No. XV, note to v. 19).

(14) Camels are often likened, for strength and endurance, to a rock standing in a stream, with all its soft parts worn away by the water and only the hardest left: *cf. ante*, No. XXI, v. 33.

(15) *Khiṭmīy*, mallows, *Althaea officinalis*, are crushed and macerated to make a wash for the head.

(16) 'Owls', *būm*, a Persian word: the Arabic names are *hāmah* and *ṣadà*.

(18) The word *khāḍib*, rendered 'a male ostrich, with legs coloured red',* is explained by some as meaning 'coloured green by the lush herbage' (see *ante*, No. LXXXII, v. 4). For the scanty feathers on the fore-part of the wings see *ante*, No. I, note to v. 6. The passage, vv. 18-30, describing

* The legs, thighs, and neck of the male ostrich are said to take on a red tinge when he desires the female.

the ostrich is a celebrated one, and has been largely imitated by other poets. *Tannūm*, a bush having a black seed fed upon by ostriches.

(21) The ostrich is always depicted as impelled, when a shower threatens, to race homewards at the best of its speed by fear lest its eggs (which are left during the day to be incubated by the sun's warmth) should be rendered sterile by being chilled by rain.

(23) The second hemistich of this verse and that of verse 26 are identical, and both cannot stand: probably verse 26 is superfluous. In v. 23 the ostrich is drawn as running with his neck stretched out in front, in danger of having his eyeball pierced by the nail of his foot cast forward in his gallop. For the 'misfortune' see above under v. 21.

(24) The meaning of *'uljūm* is unknown: the dictionaries give for it a variety of explanations—a dark-coloured camel, the darkness of night, a frog, a water-bird—all of which are probably guesses. I have followed Ahlwardt in rendering it by the last, the comparison being apparently to a wild goose or swan with neck outstretched flying down to water.

(25) This verse seems to have crept in from some other poem, since in the passage before us we are twice told (vv. 21 and 27) that the nest contains *eggs*, not nestlings already hatched.

(28) The calls of the ostriches here are compared to the unintelligible speech, *tarāṭun*, of the Roman or Greek garrisons in the frontier castles of the *Limes*. In the same way Ṭarafah, in the verse cited at LA xvii. 41[5], compares the twitter of the sandgrouse to *tarāṭun al-Fursi*, 'the unintelligible speech of the Persians'.

(29) It was the business of the women-servants to set up the tent, and it appears to me that *kharqā*, 'clumsy', 'bungling', is best taken as referring to the maid by whom a tent is not properly set up, collapsing instead of standing upright. Socin and Ahlwardt prefer to take the word in the alternative sense of 'a violent wind' ('round which a violent wind sweeps'), which blows the tent down.

(30) The Arabs had different words for the voices of the male and the female ostriches: the former's call was *'irār*, the latter's, used here, *zimār*.

(31) The 'heavy stones', *athāfin*, are originally the three blocks of stone on which the cooking-pot is set: that such stones were sometimes used as missiles is evident from the proverbial phrase *ramā-hum Allāhu bi-thālithati-l-athāfī*, 'may God smite them down with the third of the three props of the pot!' Here by the 'third prop-stone' is to be understood (a calamity like) a mountain; for when a place is chosen for the fire on the slope of a mountain only two props are required for the pot, the mountain itself forming the third.

(32) *Cf. ante*, No. CXI, 12.

(33) Notice the use of the neuter participle *bāqin* for the causative *mubqin*, which is also read as an alternative.

(34) This verse is not very easy to understand. The little sheep, *qarār*, also called *naqad*,* pl. *niqādah* (in the second hemistich), with short legs and a face ugly because overgrown with wool, is said to yield the best wool (al-Aṣma'ī). The difficulty arises from the words *yal'abūna bihī*. Ahlwardt thinks that they mean—'they treat it as a pet or a plaything, stroke and fondle it': but this seems unlikely. One might indeed imagine that this superior and valuable wool is spoken of as the subject of a gambling transaction. The sense of the verse evidently is that wealth is a fugitive thing: at one time its owner possesses it (like the sheep its wool), at another it is gone (as when the sheep is shorn). From this point of view the best interpretation is to take *bihī* as referring to wealth, not to the wool: 'men play with their wealth, treat it as the subject of a game'.

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* The word *naqad* must have existed in Hebrew: for in 2 Kings iii. 4 King Mēsha' of Moab is called a *nōqēdh*, 'a sheep-master': and in Amos i. 1 also the same word is used for 'shepherds'. It is not an Aramaic loan-word.

(36) 'Good sense' here represents *ḥilm*, that comprehensive word for the finest of the Arab's virtues.

(37) 'Scares them away, &c.', *yazjuru-hā*: the verb *zajr* is ordinarily used of causing birds to take to flight by shouting or throwing a stone at them, with the view of taking an omen from the manner of their flight; here its use seems to imply that the omen has already been drawn from the appearance of the ravens, that it is a bad one, and that the man shouts at the birds in his anger to drive them away, if by this means he may escape the ill-luck they portend: but the omen stands and he cannot do away with it.

(38) The nomad thinks of props or pillars, *da'ā'im*, as upholding a fortress, because he lives in tents which are kept erect by tent-poles: he should have said 'foundations', or 'buttresses'.

(39) 'Tawny wine', *ṣahbā*, made from white grapes. 'Potent', *khurṭūm*, is the equivalent of *sulāfah* (*ante*, No. XLIV, note to v. 21), the juice which flows from the grapes before they are pressed or trodden. The original meaning of the word is 'the nose' (of an animal, especially an elephant's trunk): and, like another word for nose, *'irnīn*, it is used for things and persons that are foremost and take precedence of others, either in time or place.

(40) In interpreting this verse I have profited by Prof. Ahlwardt's note, reading *ka'su 'azīzin mina-l-a'nābi*, and taking *ḥānīyatun* to mean the attendants of the tavern, *ḥānah, ḥān, ḥānūt* (generally identified with the Persian *khānah, khān*), and *ḥūm* 'going round about' among the revellers with the wine. This last word, however, is a ἅπαξ λεγόμενον, and its meaning is very uncertain: the native scholars take it to be an epithet of the wine, 'making the head go round'. 'For one of their festivals', *li-ba'ḍi aḥyāni-hā*, probably referring to the recurring feasts celebrated by Christians.

(42) 'Ānah, a town in Mesopotamia on the Euphrates, often mentioned as a mart for wine. 'Most potent', *qarqaf*: see *ante*, No. XXVI, note to v. 78.

(43) The word rendered 'glass bowl' is *nājūd*, a loan-word from Syriac: here it seems to mean the mixing-bowl, called in Persian *khumb* (*ante*, No. XXVI, note to v. 75). The boy who attends to the mixing has his mouth tied round in Persian fashion with a strip of linen, Pers. *pandām* (see *ante*, No. IX, note to v. 28).

(44) The flagon or wine-jug, *ibrīq*, is white (v. 45), being of silver, and as such is compared to a white gazelle or antelope, standing up on a height with its long neck stretched. Conversely, 'Abīd in xi. 7 compares gazelles to flagons of silver, *abārīqu lujainin*. The flagon is *malthūm*, bound with a *lithām*, a strip of linen round the spout to strain the wine. The reading of our text, *marthūm*, means 'having a bloody nose': if the wine was red, this might have been appropriate for the straining-cloth, though a disagreeable idea to import into the picture; but we have been told in v. 39 that the wine was white or tawny, *ṣahbā*.

(45) As to the use of flowers to twine round the wine-jug see *ante*, No. XXVI, note to v. 74. *Mafghūm*, perfumed, indicates that the wine was mixed with aromatic substances.

(46) Whether this verse refers to an encounter with an armed adversary, or with a competitor in satirical verse, is uncertain: it may be taken either way. The companion, *shai'* (*yushayyi'unī*), may be, as rendered, his stout heart, or a sword, well-tried and trusty. Probably some verses have fallen out which would have made the matter clear.

(47) The word *mu'aqqab*, 'bound round with a sinew', is also read in the active form, *mu'aqqib*, meaning 'bringing luck time after time'. The arrow, as explained *ante*, note to No. L, v. 12, is marked by a notch or notches made by biting with the teeth. The arrow is said to be 'burdened with hunger', because *Maisir* is played to provide food for the starving in times of famine, and the arrow is thus spoken of as the instrument by means of which hunger is removed.

(48) *Maisir* was played with camels, never with horses: the verse is apparently a boast of what the poet would do if, *per impossibile*, the players chose to make a horse the stake.

(49) The points mentioned here—the water-bags green with mould, and the meat which is turning putrid—indicate the great distance to which the raid is carried.

(50) *Cf. ante*, No. XVI, vv. 33–34.

(53) *'Atab* is the special word for unsoundness in the leg. *Shadhà*, the splint-bone, is the rudimentary finger which, under the skin, lies side by side with the shank of the horse: when it is displaced the horse becomes lame. As noted *ante*, No. XCVII, v. 29, a horse should have long hoofs.

(54) In rendering this verse I have followed the interpretation of Dr. Ahlwardt, who has, I think, shown that the old commentators misunderstood it. They render it thus:

> '[The mare is like] a prickle of a palm-tree, like a staff carried by an old man of Nahd (or, like a staff of *nab'* wood). Into her is inserted [a frog like] a date-stone of the dates of Qurrān, so hard that, after being knawed by a camel, it is cast out undigested in its dung, and after having been washed is given to the beast again to eat'.

The last part of the sentence renders *dhū fai'atin*, 'having a return'. Ahlwardt supposes that the phrase really means 'having a resiliency, elastic', which is what should be the character of the frog. Dates of Qurrān are said to have exceptionally hard stones, because Qurrān, a place in the inland Yamāmah, does not receive much rain. As regards the word *sullā'ah*, which means the prickle at the base of the leaf-stalk of the date-palm, Ahlwardt points out that, while a horse is often compared to a lance, or a staff, or even to the leaf-stalk itself when stripped of its leaves (*'asīb*)—see *ante*, No. LV, v. 12, and No. LXXXII, v. 7—it would be very singular to compare the animal to a mere adjunct to the leaf. In the preceding verse the mare's legs are treated of, and it is most probable that in v. 54 the same subject is continued, and the leg, not the whole body of the mare, is meant by *sullā'ah*: for this the comparison of a palm-tree prickle, though bizarre, is not quite out of place. The prickle is slender at the point, thick above where it joins the leaf-stem: and so the leg is thick above, slender in the shank-bone. Whether 'the staff of a man of Nahd' means any particular man known to, or referred to by, the poet, or whether Nahd is only mentioned because the *nab'*-tree grew in its territory, does not much matter.

(55) Black camels are said to yield most milk. The camels may be driven together to be milked, or to be watered. The word *mahzūm* is rendered as interpreted: the parchment of the timbrel being broken renders its sound rough or dull (*abaḥḥ*) instead of resonant. The word may however, it is said, mean beaten, struck so as to emit a sound.

(56) The duplication of *ḥāfāti-hā* in this verse suggests some corruption; we may also understand the mare's sides to be meant.

(57) 'Experienced', *mukhtabir*: the word in the active* form is also said to mean 'covered thickly with fur or wool', *khabīr*.

CXXI

KHURĀSHAH SON OF 'AMR, OF 'ABS

The poet is not mentioned in the ordinary books of reference, nor have we any genealogy of him beyond his father's name. The name is also spelt Kharāshah.

The title of the poem states that it was composed upon the great battle of the Day of Shi'b Jabalah, when the Banū 'Āmir b. Ṣa'ṣa'ah, with whom 'Abs were at the time allied, encountered a large force consisting of the Dārim group of Tamīm, a portion of the tribe of Asad, and Dhubyān of Ghaṭafān, together with a contingent of Kindites, subjects of a chief called al-Jaun, from al-Baḥrain. The battle was won by the tactics described in the note

* Lane, 697*a*, assigns the meaning 'thickly covered with flesh (*naḥḍ*)' to the passive form, *mukhtabar*.

to v. 9 below. It is extremely celebrated, and is reckoned, with the first Day of al-Kulāb and the Battle of Dhū Qār, as one of the three greatest battles of the Arabs. There is a long account of it in the *Naqā'iḍ*, pp. 654–78, and in the *Aghānī*, x, 34 ff. That 'Abs were on the side of 'Āmir in the battle was due to the events described in the introduction to No. CII, *ante* (War of Dāḥis): they found in 'Āmir the only tribe that was willing to shelter them after the slaying of the heads of Dhubyān at the Cistern of al-Habā'ah. Our poet, in vv. 5 to 13, in which he sets forth the glories of his tribe, and especially in v. 11, seems to take all the credit of the victory of Jabalah for 'Abs alone, not even mentioning 'Āmir as a party to it.

(1) The tent-traces in al-Jaunāni refuse to show signs of change, although they have added a whole year to the year that had sped before;

(2) And they have gotten in exchange for Lailà, in the place where once she dwelt, wild kine of the wide Deserts, that feed in ad-Dakhūl and Ḥaumal:

(3) Variegated are they with patches and spots, with dark-brown cheeks, looking as though they were clad in a delicate white shift, long-skirted, of Sābur.

(4) [Their horns] show forth as though armies had stuck in the ground, in the place where they halted in the morning, spears pointing upwards, some straight, some stubbornly crooked.

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(5) There is not a tribe than which we are not better in discipline—better both in the remnants that remain and the fathers of old,

(6) Longer in our stand in the place of danger in defence of all dear to us, or more settled in calm temper when the fresh-springing pasture moves men to folly—

(7) [None] that has more lords and sons of lords than we, or is more capable than we of accomplishing what we promise:

(8) Heroes lift us up among ancient heights, where is the abiding-place of glory that refuses to depart therefrom:

(9) Defenders through whom on the morning of alarm our pasturing-camels are safe, what time the herds rushing down to water fall suddenly upon the weak, the abject:

(10) Shining blades, hard smiters in the mellay of battle, what time the straitened fighter calls loudly for help, both generally on all his friends and specially naming this one or that.

(11) And we by our victory have set the Mother of Ḥājib answering with her cries the band of wailing women, bereaved of their husbands, awake all the night with grief.

(12) And to the host of the sons of Ghanm, on the morning of Hubālah, we gave to drink, as the sun's rays shot forth, a draught of sudden death:

(13) And 'Udhrah—War has pressed them down with her breast, and on Kalb she has cast the weight of her neck and body.

NOTES

(1) The place called al-Jaunāni is probably that mentioned in the *Aghānī*, XIV, 86[25], as the locality of an encounter between 'Utaibah b. al-Ḥāzith of Yarbū' and Kilāb (of 'Āmir b. Ṣa'ṣa'ah), in the country of the latter tribe.

(2) 'Wide Deserts', *al-Malà*; this may be a proper name, as often before. Ad-Dakhūl and Ḥaumal are well known from the opening verse of the *Mu'allaqah* of Imra' al-Qais: they were in upper Qaṣīm, among the pasture-grounds of Asad.

(3) 'Patches and spots', literally 'moles', *sha'm*, collective of *sha'mah* (also *shām* and *shāmah*): the *Oryx beatrix*, otherwise white, has patches and streaks of dark brown on its legs, and cheeks of the same colour. The 'delicate white shift', *sābirīy* or *sāburīy*, is the name of a fine white muslin, whether so called after the Sasanian King Shāhpūr, Arabic Sābūr, or from the name of some one of the towns in the Sasanian kingdom containing that monarch's name, where it was made: see Fraenkel, *Aram. Fremdwörter*, 43. The long tails of the oryx sweep the ground like the skirt of a garment: see Imra' al-Qais, *Mu'all.* 64.

(4) The horns of the Arabian oryx are approximately straight or only slightly curved, unlike those of the African *Oryx beisa*: when the animals were grazing with heads bent down, the horns would be almost perpendicular, like spears stuck in the ground.

(6) There are many sayings of old Arabia which notice that the abundance of water and pasture brought by the autumnal and winter rains is favourable to the carrying out of raids and attacks by one tribe upon another. One of these, cited in the scholion,—

'In green herbage, if God restrain not its mischief,
lurk devils ready to spring one upon another,'

bears a close resemblance, in form and substance, to the mediaeval Latin phrase in praise of fasting, *in pleno stomacho saltant omnes diaboli.* For a vivid account of the manner in which plentiful grazing stirs up mischief in Arabia, see Euting, *Tagbuch*, i. 146–7.

(8) 'Heroes', *qurūm*, properly 'stallion camels'.

(9) This verse, in the second hemistich, appears to contain an allusion to the stratagem by which the Banū 'Āmir b. Ṣa'ṣa'ah gained the victory over the host of Laqīṭ and his confederates on the great Day of Shi'b Jabalah, A. D. 570: acting on the advice of Qais b. Zuhair, chief of 'Abs, they withheld their camels from water for several days, until when the enemy attempted to push up the ravine, *shi'b*, leading to the plateau of Jabalah where 'Āmir were encamped, they let loose the whole of their animals, which rushed down with irresistible force through the narrow pass towards the watering-places in the ravine below, and threw the attacking force into complete confusion. 'Āmir followed while their enemies were in this condition, and effected a total rout of them, killing among others their leader Laqīṭ. In this verse *wird* is the appropriate word for the camels on their way to water, and *dahama* for the great rush with which they assailed their enemies.

(11) 'The mother of Ḥājib' was mother also of Laqīṭ, his brother. The eldest brother (by a different mother), Ma'bad, was taken prisoner at the battle of Raḥraḥān (see introduction to No. XI, *ante*), and died in captivity because his brother Laqīṭ would not give the ransom demanded for him by 'Āmir b. Ṣa'ṣa'ah. All three were sons of Zurārah, chief of the branch of Tamīm called Dārim: see introduction to No. XCIII, *ante*, top of p. 264.

(12) Who the Banū Ghanm were we are not told: this verse has no scholion: nor is there, in the collections of the Days of the Arabs, any mention of the fight of Hubālah.* Ghanm was the name

* The MSS. vary between Hubālah and Ḥubālah: the two geographical Lexx. of Bakrī and Yāqūt have the former.

of one of the gods of the pagan Arabs, and among the tribes of the Aus and Khazraj, inhabiting Yathrib, several families bore it: as 'Udhrah and Kalb, mentioned in the following verse, were both, like the two tribes of Yathrib, Yamanite stocks, it is possible that the Banū Ghanm named here were some one of these families. As often explained before, the dawn was the time when the raiding party delivered its attack.

(13) The metaphor is, of course, taken from a couching camel. We have no information as to the wars of 'Abs with 'Udhrah and Kalb, here referred to. Neither tribe was adjacent to the territory of 'Abs, 'Udhrah lying to the north with Asad between, and Kalb also to the north, with Asad and Ṭayyi' between.

CXXII

BASHĀMAH

For the poet see No. X, *ante*, and for the situation the introduction to No. XII. The House of Sahm, headed by al-Ḥārith b. al-Ḥumām, has now prevailed over the brother-tribe of Ṣirmah; and in this poem the author, in the operative portion, vv. 13–17, exhorts them to treat their kinsfolk generously, bearing in mind that they themselves, in the vicissitudes of Fortune, may have need of generosity in the future. The similarity of the style to that of the previous poem, No. X, is very noticeable.

(1) To whom belong the dwellings that lie outworn in the bend of the valley, by the *Dōm*-palm between Buḥār and ash-Shir' ?

(2) Effaced are they: yea, they have seen seven long years pass since my Love dwelt there, and the traces have vanished one by one,

(3) All but the remnants of a booth, scarcely to be distinguished—its posts stood in a circle upon the site.

(4) And I halted in the place where the whole tribe had once lodged, and the tear-ducts in my head streamed plentifully with tears

(5) Like the banks of a flowing channel by a river-side, the runnels of which gush with water over the seed-plots.

(6) I stayed there, that I might question the traces, my horse broad of chest, [with a body trained down so as to be firm and hard] like a staff of *nab'* wood used for beating wool.

* * * * * * * * *

(7) I wear out my riding-camels by urging them, in spite of their unwillingness, ceaselessly on at a quick pace between a walk and a gallop,

(8) With the swift amble of a she-ostrich, earless, thinly-feathered, in the midst of other ostriches thinly plumaged like herself,

(9) And with the endurance of a keen blade which a skilful smith has chosen out for long whetting and polishing;

(10) Or with the hands of a deaf man [that hears nothing to distract him from

his work,] striving against time to fill troughs for thirsty camels: his pulley moves to and fro as he pulls [on the well-rope that lifts the bucket]

(11) From the copious waters of a well, at which his turn of watering comes on the morning after the night of the third day:

(12) He steadies the shaking of the rope, and if his hands miss it, he comes to their assistance with his upper arm.

* * * * * * * * *

(13) Carry this message to the Sons of Sahm at thy home—'Does Fortune deal with you in a way different from that in which she treats other men?

(14) 'Or do ye see to-day one who has himself been the object of his brother's clemency in his turn showing mercy to another?

(15) 'Yea, if ye win the victory in the strife with your cousin, and he becomes like a piece of fat in a herdsman's wallet,

(16) 'And ye set an example to men by your conduct in dealing with him, and sit in a place where the wind may change—

(17) 'Ye shall surely be reviled in men's talk together in places where they meet, that ye do not mix grace with repression.'

NOTES

(1) *Ad-Daum* is the name of a place here, so called after a *dōm*-palm (*ante*, No. XLVIII, note to v. 1), just as the capital of the White Nile Province of the Anglo-Egyptian Sūdān is called by the same name in a diminutive form, Duwēm (= *duwaim*). Buḥār and ash-Shir' are places in the territory of Murrah, mentioned in a verse by an-Nābighah of Dhubyān (Ahlw., Frag. 55: p. 176), who was himself a member of that sub-tribe.

(3) 'Booth', *khaimah*: this word, which in later Arabic has come to mean 'tent', in the old poets, according to the concurrent testimony of al-Aṣma'ī and Ibn al-A'rābī, means a booth constructed of poles and thatched with palm leaves or *thumām* (panic grass), the walls being of wattled bushes or long grass interwoven. This passage bears out these scholars, for it speaks of the *circle* of posts of which the outline of the *khaimah* consisted, which would be inapplicable to a *bait* or tent, supported by a few poles in the middle, with tent-ropes and pegs.

(4) The rendering follows Aḥmad's reading, *jādat*, which seems to be required by the next verse. *Jālat* may perhaps mean 'had been excited (to tears)', but is difficult.

(5) The rendering follows the reading *ka-'urūḍ*: other readings are *ka-ghurūb*, 'like the water-bags', and *ka-firāḍ*, 'like breaches in the bank' (sing. *furḍah*). The channel (*fayyāḍ*) is one taken off from a river or large canal (*falaj*), itself ending in distributaries, *jadāwil*, sing. *jadwal*, which carry the water over the plots to be irrigated.

(6) This verse appears to describe a horse, the epithet *ghauju-l-labān*, 'ample in the skin of the breast', and the comparison to a staff of *nab'*-wood which follows, being suitable only for that animal: otherwise we should have expected a camel to be mentioned. If the verse really refers to a horse, there must be a considerable *lacuna* after it.

(8) See the note to No. I, v. 6, for the reason why the ostrich is described as thinly feathered, *qar'ā*.

(10) As in the previous poem by our poet, No. X, vv. 26-7, the quick movement of the camel's fore-legs is compared to that of the arms of a swimmer in danger of drowning, so here another comparison for the same is that of the hands of a man drawing water against time. The speed with which he works is emphasized by the facts that, being deaf, he cannot be distracted by other people's talk, and that his chance of drawing water has come only after waiting three days for it, when the camels, athirst in the rainless summer, are in a hurry to drink. The reference is to the water-supply of the Sharabbah, for which see *ante*, No. LXXXIX, vv. 21-3, and notes.

(13) *Bid'* means 'a novelty, a thing existing for the first time', and the literal rendering of *hal fī-kum mina-l-ḥadathāni min bid'i* is—'Is [it to be expected that] among you there will be any novelty in the vicissitudes of Fortune?' *i. e.*, 'are ye not subject to the common lot of chance and change like the rest of mankind?'

(14) The sense of this verse appears to be—'Do ye see any one called upon to-day to have mercy upon his brother? He himself has profited by his brother's clemency before.'

(15) *Shaḥmatu-l-qal'i*, 'a piece of fat in a [herdsman's] wallet', a proverbial expression for an enemy reduced to utter helplessness. The fat is said in the Lexx. to be used for greasing the man's shoes.

(16) Vv. 15 and 16 are both the conditional sentences of which v. 17 is the apodosis; but in v. 16 the poet recalls the fact that those whom he addresses are by the course they follow setting an example, *sunnah* (the pronoun refers to *an-nās*, mankind), and also that they are in a place where the wind may change, *i. e.*, Fortune may shift again, and the example be applied to themselves.

The whole passage is remarkable for its wise reserve, and appeal to experience and the general opinion of mankind in favour of showing clemency to a kindred stock (the *maulà*, cousin, of v. 15, who is the house of Ṣirmah: see introduction to No. XII, *ante*).

CXXIII

'AMR SON OF AL-AHTAM

For the poet see *ante*, No. XXIII. In this poem, after a very short and fragmentary prelude, which is evidently followed by a *lacuna*, he sets forth his admonitions to Rib'ī his son, which take up the remainder of the piece. From v. 15 to the end the admonitions are enforced by the poet's own example: *Disce, puer, virtutem ex me, verumque laborem!*

(1) Is it of set purpose that thou approachest not, nor visitest, [the scene of former loves]? And already the curtained litters have passed on, carrying your [hearts in] pledge.

(2) On the backs of the male camels are women like antelopes of Qaww crouching in their holes, with the curtains of the litters not large enough to hide them,

(3) And delicately-nurtured maidens, up to whom there bore me a great she-camel, of mighty frame, only half trained.

(4) Then, when we had journeyed along together a little way, inclining towards us they gave ear to our talk.

* * * * * * * * *

(5) Long ago I admonished Rib'ī my son :—' What time affairs suddenly beset thy tribe with trouble,

(6) 'See that thou pull not down what we have striven to build up—and the maintenance of the highest pre-eminence is a heavy task!

[(6 *a*) 'Verily the beginning of glory is a difficult thing to achieve, and the way to bring it on is by generosity and well-doing:

(6 *b*) 'Never wilt thou attain to glory until thou give liberally of that which the heart most clings to—

(6 *c*) 'Thy life or thy wealth—in affairs which the indolent slothful man fears to undertake.]

(7) 'Do no despite to my protected stranger and my guest, what time the camel-saddle is set down behind the tent:

(8) 'He comes to thee at nightfall with dishevelled hair, stripped bare by repeated strokes of calamities which no slackening holds back;

(9) 'Visit him with generosity, and guard him well from harm at thy charge: for surely his report will travel abroad.

(10) 'And I have seen hatred flash forth against thee from a friend—of a truth I am a man with keen eyes

(11) 'To probe the failings of men when we meet together, and that which their breasts hide of spite and hate.

(12) 'And if men raise the reins [to urge on the steed], raise thou them too, in striving for high things, for thou art a man capable of them;

(13) 'And if they press hard upon thee, fear them not, but return their pressure, what time the pins in the mail-coat grow hot with the strife.

(14) 'And if they aim at the bitter right, aim thou too at it: and if they turn aside from the path [of justice], turn thou aside, until they return thereto.

(15) 'Yea, many the folk that looked at me askance, with their eyes blinded by hatred,

(16) 'Have I aimed at with an ode that brought upon them shame, while the people listened intent, and thou mightest have heard the slightest sound!

(17) 'And in how many a summer halting-place hast thou not seen me resting in the latter part of the night, while the burning wind scorched me,

(18) 'By the saddle-trees of a fleet-footed she-camel: when she became weak and worn out, another, lean from constant work, sped evenly along with me?

(19) 'And if I had chosen, I could have sheltered my body from hardship, and there had been meat, roast or seethed, for my breakfast;

(20) 'And there had toyed with me, on rugs strewn within the tent, dark-lipped damsels clad in saffron shifts and silk:

(21) 'But I reach up to the inheritance of a folk who were chiefs, and noble, and seas of generosity—

(22) 'Sumayy and al-Ashadd, they ennobled my stock, and my ancestor al-Ahtam, the faithful, the protector of all his clients:

(23) 'On the day when Tamīm had a mind to perish by mutual slaughter, and the distance became short between the opposing hosts,

(24) 'In a valley of Ḍarīyah, where there came upon him a day whereof the stars were seen at noon-tide:

(25) 'Then did he make peace between them in their contest, and save them from that which threatened them—a trusty brother, and a bold!'

NOTES

(5) 'Ribʻī my son', lit. 'Ribʻī son of 'Amr', 'Amr being the poet himself.

(6 *a*–6 *c*) These three verses are found in the Vienna recension, and are entered in the margin of the British Museum MS.: they suit well with the rest of the poem. 'The way to bring it on', *maṣdaru ghibbihī*, literally 'the starting point of its to-morrow'.

(6 *c*) 'Thy life', lit. 'thy soul, self', *bi-nafsi-ka*.

(7) The pronoun in '*my* stranger', '*my* guest', indicates that the speaker was still head of the household, not looking forward to a day beyond his own life.

(9) 'At thy charge', these words render the force of *'alaika*.

(11) 'The failings', *adwā'*, plural of *dā'*, here signifying moral weakness, as in v. 8 of 'Alqamah's poem No. CXIX, *ante*: ordinarily it means 'sickness, malady'.

(13) 'The pins in the mail-coat', *qatīr*, properly the heads of the pins (*ḥarābīy*, sing. *ḥirbā'*) with which the parts of the mail-coat are fastened together. The scholion suggests that the heating of the armour is caused by the sun: but both here and *post*, No. CXXVI, v. 50, it seems to be ascribed to the fierceness of the combat.

(14) 'The bitter right', *murru-l-ḥaqqi*, a striking phrase: I take it to mean 'justice, however hard to come at, involving renunciation of things pleasant and surrender of ease'.

(16) I take the meaning of *ustumi'a-n-naqīru* to be as I have rendered it. *Naqīr* is a word with many significations, but it is fixed here as meaning a sound by the verb: and as such it represents a slight insignificant sound, such as a snap of the fingers. The scholion, however, bids us connect it with *nāqirah*, pl. *nawāqir*, calamity: this does not appear to me to yield any acceptable sense. The words seem clearly to describe the hushed attention with which the poet's ode was listened to.

(20) 'Dark-lipped', *lu's*, pl. of *la'sā*: a tinge of dark colour in the redness of the lips is approved by Arab taste in female beauty.

(22) Sumayy was the father of al-Ahtam, and al-Ashadd his grandfather: the latter's name was Sinān, al-Ashadd being an epithet. See *ante*, No. XXIII, note to v. 22. It is curious that the poet should speak of al-Ahtam as his *jadd*, which generally means grandfather, not father.

(23) The peace-making between hostile branches of Tamīm which is here spoken of must be that mentioned in the *Naqā'iḍ*, p. 258. The opposing parties were Sa'd b. Zaid-Manāt, allied with the

Ribāb, on one side, and Ḥandhalah and 'Amr b. Tamīm on the other. The cause of quarrel is obscure: but al-Ahtam is mentioned as the leader of the peace on the part of Sa'd, while Si'r b. Kifāf represented Ḥandhalah. The mention in v. 24 of Ḍarīyah as the place of the compact agrees with *Naq.*, *l. c.*, line 8.

(24) Ḍarīyah has been mentioned *ante*, No. XCVIII, note to v. 37. 'A day whereof the stars were seen at noontide', an amplification of the Arabic, *yaumun kawākibu-hu tasīru*, lit. 'a day whose stars were journeying [in their places in heaven]'. The idiom has been explained *ante*, No. XII, note to v. 4. The pronoun in 'came upon *him*' refers to al-Ahtam.

CXXIV

'AUF SON OF 'AṬĪYAH

For the poet see No. XCIV, *ante*. This piece is a boast of personal worth (vv. 6–9), and of the merits of the poet's mare (vv. 10–15). Then follows a long claim to successes against various tribes, neighbours of the author's stock, Taim of the Ribāb. The scholia do not sufficiently explain the encounters referred to.

(1) Dost thou recognize the abodes of the household of Maiy, by the side of ash-Shaqīq, now empty and desolate?

(2) The gazelles and the oryx therein seem as though they had clad themselves in thin white muslin of Rai.

(3) I stood there at evening, while the place gave no clear answer to the questioner, save only a secret word.

(4) Then was I as though I had drunken a morning draught of wine, flowing smoothly down the gullet, that rises into a man's head, unmixed, potent—

(5) The juice that flows without pressure from white grapes, wine brought from Media: the buyer who has bid it up to a high price eagerly breaks away the clay seals from off the jars.

(6) Kubaishah said in her foolishness—'Hair long since hoary, and wits away on loan elsewhere!'

(7) Nay, hoariness only increases my generosity, what time the suckling women sniff greedily after the smell of roasting meat;

(8) I bring life again to the needy, and give abundantly out of regard for my good name, and deal kindly with him in all things;

(9) And I defend my stranger from all distresses, and he whom I shelter is secure whithersoever he goes.

(10) I have prepared for war a mare brought up on milk: she [outstrips and] turns back upon her two grooms the wild ass—

(11) A bay, bright in colour like the border of a robe of Atḥam—the training has not left in her a single blemish,

[(11 *a*) Keen of heart—even the unskilful rider, when the horses gallop, mounted on her seems almost to be flying].

(12) Legs has she, [spare of flesh,] like the side-poles of a woman's camel-litter from which those that put it together have separated the upper framework.

(13) Her pasterns are compact and firm: the bones of her legs are not weak, nor are the veins on them knotty.

(14) A hoof she has [round and small] like a boy's cup, in which a mouse might make a place to lodge in.

(15) Her hindquarters are like the back of a tent of leather, the tent-pitchers of which have stretched the short ropes about the base thereof.

* * * * * * * * *

(16) Bear tidings to Riyāḥ, distant though they be, and bear tidings to the Sons of Dārim and the Jimār,

(17) And bear tidings to the tribes that were not present—the affair confused them and struck them with giddiness.

(18) How far distant were our purposes one from the other! he went on cropping the grass, while we were bent on a foray

(19) With 'Auf son of Ka'b and the host of the Ribāb—a mighty matter and a multitudinous host!

(20) Ho, the spear-thrust that vexes the foe, and thereby attains to a lasting result!

(21) If it had not been for the unwearied prowess of our steeds, the folk had brought on you shame and disgrace even more than befell.

(22) When we have exhausted the water of a drinking-place, we [pass on and] light up the flame of war on the higher land.

(23) We go straight through the land for love of battle, and we pay no heed to birds of omen wheresoever they fly—

(24) Whether they come from the left, or pass us from the right—whatever be the case, we find things easy for us.

(25) We lead along by their leading-ropes noble mares, that drop their foals in the valley of ar-Rushā'.

(26) Our vanguard leaves prints of its hoofs in the hard soil, as the cultivator of Hajar cuts water-channels [with his spade].

(27) We drank water at Ḥawwā in the days of greatest heat: then we went on for three days, then returned to the wells.

(28) And [our horse] shrouded Damkh in a cloud of dust like the veil of a bride who draws round her eyebrows the head-cloth.

(29) And Fazārah was well-nigh consumed through us—woe to thee, O Fazārah, woe, Fazārah!

(30) Had [our horse] overtaken them, they would have twisted for them a stout, strongly-knit, cable of ruin.

(31) They destroyed Numair and the tribe of al-Ḥarīsh, and the tribe of Kilāb they utterly destroyed;

(32) We were among them a roaring lion, who will have no other end but to leap upon his prey.

(33) And the Son of Kūz fled with his little troops of camels: would that the Son of Kūz had waited to see us by day

(34) In Jumrān, or at the back of Nā'itūn, or in the level plain where [our horse] ascended to an-Nisār.

(35) But he passed on and fled without stopping in his terror: and the Son of Kūz was like an oryx affrighted [by the hunters].

(36) But [our horse] encountered in the morning Suwā'ah of Sa'd and Naṣr in face-to-face combat,

(37) And the tribe of Suwaid—and they did not miss, and Ghanm—and to Ghanm they were utter destruction;

(38) And each one of their tribes was caused to follow a treatment [for the cure of the rancour that was in them], as the mange brings in its train treatment with salt and pitch;

(39) And in every place thou mayst see of them on all sides widows [lamenting husbands slain], and men going afoot [because their camels have all been taken], athirst [with grief and pain, and for vengeance].

NOTES

(1) Of the three texts that have the poem, two (Bm and Kk) read *bi-jambi* instead of *bi-ḥaithu*, and so Yāqūt; the former reading seems preferable, and has been adopted in rendering. Ash-Shaqīq is no doubt here a place-name: there appear to be many places so called; the word means 'stretches of rugged soil lying between tracts of sand, producing good herbage', and is the pl. or collective of a singular *shaqīqah*.

(2) The real meaning of the word *rāziqīy* was not known to the scholiasts: as pointed out by Fraenkel, *Aram. Fremdw.* 44, it is Arabicized from the Pahlavī *Rāzīk*, the adjective derived from Rai (Rhages), in modern Persian *Rāzī*. Rai was the ancient capital of Media, now represented by the modern Ṭihrān, and the mention here of muslin woven there to illustrate the appearance of the coats of the white oryx and gazelles is exactly parallel to the use of the similar term *sābirīy* in v. 3 of No. CXXI, *ante*.

(4) The rendering here again adopts the reading of Bm and Kk, *sukhāmīyatan* for our text's (and V's) *'uqārīyatan*. It seems improbable that the poet would have said *'uqārīyatan* in the first hemistich and *'uqārā* in the second, a displeasing tautology. The reference to wine here indicates the thrill and disturbance of mind experienced by the poet on recalling the past at the site of former

delight. 'Rises into a man's head': *taṣa''adu bi-l-mar'i* may perhaps be more properly rendered 'makes a man feel as if the ground were rising under his feet'.

(5) Another word here is of Persian origin and unknown to the scholiasts and Lexx., *Mādhīyah*, which seems beyond a doubt to mean 'Median'. The last word of the verse, *jirār*, is pl. of *jarrah*, the origin of the European word *jar* (*giarra, jarra*, &c.).

(7) *I. e.*, in time of famine. Suckling women are the first to be provided for.

(8) Here the ambiguous word *khalīl* clearly means 'needy', not 'friend'.

(11) Athām is said by Bakrī to be a place in al-Yaman, the country of settled manufactures from which Central Arabia drew its finer stuffs.

(11 *a*) This verse is found in Bm and Kk as well as V.

(14) The idea of a mouse having its home in the middle of the hoof-rim is another way of describing the frog or elastic interior of the hoof: see *ante*, No. CXX, note to v. 54. A hoof is praised for not being too spreading or widely expanded (*araḥḥ*), and at the same time not too narrow or contracted (*musṭarr*): the comparison to a boy's cup indicates the proper mean.

(15) The description here seems to mean that the mare's quarters were round and smooth.

(16) The vauntings which follow, beginning with this verse, are insufficiently glossed in the scholia for us to appreciate their exact bearing: as stated in the introduction to No. XCIV, our poet fought at Raḥraḥān (about A. D. 569), where his party was defeated, and at an-Nisār, some five or six years later: in both his enemies were of the confederacy of 'Āmir, and in the latter also of Tamīm. In this verse Riyāḥ and Dārim are names of sections of Tamīm: the *Jimār*, pl. of *jamrah*, 'a live coal', is a name applied to certain tribes which did not confederate with any others, but stood alone in face of possible enemies. The traditionists differ as to the tribes entitled to the name; but they mention as one of the *Jamarāt* Numair, a branch of 'Amir, which may be intended here (it is specifically mentioned in v. 31). On the other hand, there was a *Jimār* in Tamīm, closely akin to Dārim (see *Naq.* 325[2]).

(21) 'Unwearied prowess', a paraphrase of *'ulālah*, which here seems to mean 'inexhaustible resources', fitness for galloping time after time: *cf.* 'Āmir, *Dīw.*, xxix. 9, and translation, p. 117.

(23, 24) Omens, as often noticed before, were generally drawn from the flight of birds, and from their appearance on one side of the beholder or the other. In v. 24 the two words, *sanīḥ* (or *sāniḥ*) and *bāriḥ*, indicate the directions from which the birds appear, and the omens to be drawn: but according to our authorities the people of Najd and those of the Ḥijāz differed in the use of the words and in the good or bad luck attributed to the omens. In the Ḥijāz *sanīḥ* meant coming from right to left, and *bāriḥ* coming from left to right; the former was unlucky and the latter lucky. In Najd *sāniḥ* meant coming from left to right, and was lucky, while *bāriḥ* meant coming from right to left, and was unlucky. As our poet was a man of Najd, the rendering follows the usage of that part of Arabia in putting the words into English.

(25) The mention of the war-mares dropping their foals in the course of the foray is an indication of the toilsomeness of the undertaking: see *ante*, No. CXIV, v. 9, and note.

(26) As indicated in the note to No. LXXXI, v. 3, *ante*, the district of Hajar in al-Baḥrain was an irrigated and cultivated country: the population consisted largely of Persian and Aramaic-speaking settlers, introduced there by the Persian kings: see *Ṭabari*, i. 986.

(28) Damkh, the name of a mountain.

(31) 'The tribe of al-Ḥarīsh' is a by-name of the house of Mu'āwiyah b. Kilāb, a branch of 'Āmir b. Ṣa'ṣa'ah (Wüst., Tab. D, 17). These claims to destruction of the poet's enemies are, of course, hyperbole of the most extravagant kind.

(33) The scholion says that the 'Son of Kūz' here mentioned was of the tribe of Asad.

(36) Suwā'ah of Sa'd and Naṣr were families of Asad, descended from Kāhil: Wüst., Tab. M, 13.

(37) Of Ghanm and Suwaid here mentioned I have not been able to ascertain anything.

The traditions of the Day of an-Nisār are confused, both as to the cause of the fight and the participants: see the index to the *Naqā'iḍ*. Our poem does not fit well into either of the accounts there given: but possibly other encounters are referred to, of which we have not the record before us.

CXXV

AL-ASWAḌ SON OF YA'FUR

FOR the poet see *ante*, No. XLIV. This short fragment evidently owed its preservation to the remarkable passage, vv. 6–9, describing wine, to which the moisture of the lady's lips is compared. The poet may have had 'Alqamah's poem, No. CXX, vv. 39–45, in mind. The idea of v. 4 also resembles that of 'Alqamah, No. CXIX, v. 9. Both our poet and 'Alqamah belonged to the tribe of Tamīm, and the former was no doubt well acquainted with the latter's compositions.

(1) The bond that bound me to Asmā has now been cut in twain, after all our close companionship and the love that was our secret:

(2) She has taken another friend in place of me; and well she knew that I would never abide in the valley of abasement, the object of men's contempt:

(3) Self-respecting am I, patient and enduring when Famine bites hard, of the best of thy tribe whether alive or dead.

(4) When she saw that hoariness had overspread my head, after Youth had fled away—and grey hairs turn a woman's heart to weariness!—

(5) She averted her face and said—'I see that greyness has covered his top: 'tis only Youth that can rise superior to all obstacles!'

(6) The dew of her lips, whenas she rises from sleep, is as though it had caught the savour of an evening draught of pure wine, the first flow from the grapes, chosen as best by the vintners,

(7) The first wine drawn from the amphora raised high upon its props, [in a flagon] wreathed with the blossom of *ḥinnā* and sweet basil, with a piece of linen bound over its spout;

(8) For half a year of successive months it had remained stored in the gateway of Affān [exposed on the roof]: he climbs up stair after stair

(9) Until he attains to it—wine of white grapes, clear and pure: he bribes the traders and the interpreters in order to make it his own.

(10) And many the easy-paced, fleet she-camel with which I have traversed a land wherein the guides were astray, a far-extending waterless wilderness—

(11) Deserts where the winds sweep hither and thither, with no comrade therein save the barking foxes and the hooting and screeching owls.

NOTES

(5) In this verse *jarāthīm*, pl. of *jurthūmah*, appears to mean 'masses, of earth or other things, that obstruct the way'. Dozy, *s. v.* quotes the phrase *rakiba-l-jarāthīma-ṣ-ṣa'bata*, as a figurative expression for undertaking difficult and dangerous tasks. The word *jurthūmah* is often explained as meaning 'the root of a tree with the earth or sand heaped about it by the wind' (see *ante*, No. CXX, v. 25): but it is doubtful whether it ever means 'root' pure and simple.

(7) The first half of this verse refers to the amphora in which the wine is stored (*dann*), which, being pointed at the lower end, will not stand upright unless it is either planted in the ground or set upon props. Here, as the scholion points out, it is described as exposed to sun and wind on the roof of the wine-seller's house in order that the wine may mature, and therefore has to be propped up on a supporting frame (*marfū'an naṣā'ibu-hū*). The second half seems to relate to the flagon, *ibrīq*, to which the wine is transferred from the amphora when wanted for use: it is the flagon that is wreathed with flowers (here the sweet-smelling bloom of *ḥinnā*, *Lawsonia inermis*, and basil, *raiḥān*), and only the flagon, not the amphora, that is provided with a band of linen, *lithām*, on the spout in order to strain the wine: see *ante*, No. CXX, v. 44, and note.

(8) The names in this verse have given trouble to the commentators. One thinks that Bāb Affān is the name of a place: but no such name is known to the Lexx. Prof. Geyer (*Mā bukā'u*, p. 66) thinks, as I do, that Affān is the name of the wine-seller, and that *bāb* here means his storehouse. It appears to me that the poet had in his mind some known person, whose shop was perhaps in the entrance to the *khān* or *sarāī*, which is usually in the highest part of the enclosing wall. The verse is clear that the vintner, in order to get at the wine, has to mount stairs, *salālīm*, pl. of *sullam*, and this argues that the place where the wine was exposed to the weather was on the roof. The word *yabtāru*, which appears to mean 'he tries, tests', seems to be used to indicate the rickety nature of the ladders or stairs up which the man climbs. Prof. Geyer rather boldly takes *salālīm* figuratively, and interprets 'has tried *every expedient* to get hold of the wine': one desiderates some authority for such a use. Another notable expression in the verse is *jududan* in *ashhuran jududan*, pl. of *jadīd*, 'new': the sense evidently is that the months succeeding one another are conceived as ever renewed. So day and night are called *al-jadīdāni*, 'the two that are ever new'.

(9) Since interpreters, *tarājīm*, pl. of *tarjamān*, had to be bribed in order to get the wine, it evidently came from a country where Arabic was not spoken, either Persia or Syria (for Median wine see No. CXXIV, note to v. 5).

CXXVI

KHUWAILID SON OF KHĀLID, CALLED ABŪ DHU'AIB, OF THE TRIBE OF HUDHAIL

THE poem which follows is the most celebrated and admired composition of the most famous poet of his tribe, Abū Dhu'aib of Hudhail. This tribe had its territory in the Ḥijāz and Tihāmah, north of the lands of Fahm (see introduction to No. I) and within easy reach of Mecca, and is still to be found there under its ancient name. At the end of the period called the 'Ignorance' and in the first age of Islam it had many poets, whose compositions were collected by the grammarian as-Sukkarī: one half of his compilation has come down to us, and is the only specimen extant (so far as known) of collections which at one time were numerous, bringing together all the verse composed by members of some one tribe. Abū Dhu'aib's *Dīwān* is preserved in good MSS. and will, it may be hoped, some day be published.

He was a contemporary of the Prophet and of his first three successors, Abū Bakr, 'Umar, and 'Uthmān, and probably embraced Islam late in life. The tribe of Hudhail gave trouble to the Muslims during the years of the Prophet's residence at Medina, and on one occasion was solemnly cursed by Muḥammad (see Introduction to the *Dīwān* of 'Āmir b. aṭ-Ṭufail, p. 85). Abū Dhu'aib does not seem ever to have met the Prophet: he is said in the *Khizānah* (i, p. 203) to have been one of a deputation which started for Medina during the last illness of Muḥammad (A. H. 11, June A. D. 632), and arrived there the day after his death, when Abū Dhu'aib attended his funeral. He is reported to have been a good and earnest believer, and active in the wars of the Faith carried on under 'Umar and 'Uthmān. He fought in the conquest of Egypt, and in A. H. 26 (A. D. 647) took part in the expedition of 'Abdallāh b. Sa'd b. Abī Sarḥ against the Romans in Ifrīqīyah (the Roman province of Africa, nearly equivalent to the modern Tunis). When this resulted in the defeat and death of the Imperial commander, he accompanied the youthful 'Abdallāh ibn az-Zubair (see *ante*, No. XCII, introduction), who was sent by the general to carry the good news to the Caliph 'Uthmān at Medina, but died in Egypt on the way and was buried there by 'Abdallāh, probably in the year 28 of the Hijrah.

It is impossible to exaggerate the celebrity of the ode before us, which has probably come down to us almost, if not quite, in its complete form, without material loss, interpolation, or transposition of verses. Abū Dhu'aib's five sons, who took part in the Egyptian war, had all died in one year of plague, perhaps in the great outbreak of the year 18 A. H. (A. D. 638–39), and their deaths are the subject of the poem. Vv. 1–13 are his expressions of grief at this crushing blow: then follow three pictures, each drawn from the general stock of subjects dealt with by the Arab poets, but handled in a manner to illustrate the common doom of death, and thus to alleviate, by reflections on the universal lot, the poignancy of the poet's particular sorrow. The first is that of the wild asses (vv. 14–34), the second that of a solitary oryx attacked by hounds (vv. 35–48), and the third that of two valiant knights, champions of the armies to

which each belongs, who meet in fight and slay each other. Never, perhaps, have the wild asses and the oryx been more beautifully drawn : but whereas, by the general conventions of old Arabian poetry, they are commonly introduced by other poets to illustrate the swiftness of the author's riding-camel, and escape unhurt from their enemies, in this case they meet their doom at the hunter's hands. The third picture, of the two knights, is not so satisfying as the others, consisting chiefly of descriptions of their mounts and their arms and armour: the combat is disposed of in but a single couplet (v. 62). In each case, it will be seen, the coming doom is foreshadowed—by v. 20 in the first picture, v. 36 in the second, and v. 58 in the third.

In the translation I have endeavoured in some small measure to do justice to this masterpiece of Arab poetic art by adopting the metre of the original (*Kāmil*). This has entailed some freedom of rendering in places, but in each case I have given the literal translation in the notes.

(1) Is thy heart distrest at the spite of Fate and the stroke of Doom?
Nay, Fortune pays no heed to him who bemoans his lot.
(2) 'What ails thy body', Umaimah asked, 'and thy haggard face,
lined deep with pain? thou hast wealth enough to be free from toil.
(3) 'What ails thy side, that thou canst not lie on thy bed at peace?
is the couch beneath thee strewn with pebbles of little ease?'
(4) I answered: 'That which my body ails is but only this—
my sons have perished from out the land, and return no more:
(5) 'My sons have perished, and left to me in the throat a sob
when sleep should come, and a gush of tears that will not be stanched.
(6) 'My wish they knew to be first to die, and outstripped me far
in the race for death: gone are they all—all men must go!
(7) 'I linger after them—what is life but a daily pain?
yet soon, methinks, I shall overtake, and be e'en as they.'
(8) Ah, fondly strove I to shield their bodies from every harm:
but when Fate comes on, no strength avails to repel his stroke.
(9) Yea, when he plunges his talons deep in his human prey,
ah, then the amulets all are but mere idle toys.
(10) And my eyes—it seems as if thorns had pierced their pupils' heart
now my boys are gone—blind eyes that stream with a flood of tears!
(11) I lie before the advancing feet and the shocks of Time
as lies a pavement of stone on which all day men tread.
(12) The aspect I wear to the envious eyes that my pain delights
is but to seem not one to cringe 'neath Fortune's spite.
(13) Man's soul is eager to win desire when its flame is stirred,
but a narrow lot, strait-bounded, finds him content at need.

* * * * * * * * *

(14) Time sweeps away all things on earth in its changeful stream:
nought stands: not he, the wild ass, his mates a dry-uddered four.
(15) Loud bray his throat-pipes all the day, like a slave who tends
in the open country his master's herds to keep wolves away.
(16) He has grazed the lush long grass: a slim-bodied mate beside
sticks close: the pasture has filled him full of fresh wantonness.
(17) There in the hollows shine the pools which unfailing showers
keep brimming, ever renewed from clouds that have no surcease.
(18) So long they played and together romped in the lusty mead:
at times his play had a will behind, pure mirth at times.
(19) Till at last the drought sucked up the waters throughout the land—
how soon set in the ungrateful change in that world of joy!
(20) 'To the springs', thought he, 'down must we go'; and a gloomy cloud
drew o'er his soul, as his Fate advanced that had dogged his steps.
(21) And he drove his mates this way and that from the *ḥarrah's* rim:
Bathr was his end, but he liked not straight by the road to go.
(22) They seemed, below in the hollow vale of Nubāyiʿ and
the ravines that lead to Dhu-l-ʿArjā's steep, a fresh-plundered herd:
(23) Like a sheaf of arrows together pent the she-asses sped,
while he, the dealer, would shuffle all and proclaim the cast,
(24) Like a stone the sword-smith turns above and below his steel
to whet bright its surface, in motion ever, though bigger far.
(25) So down they came to the water, while in the starry vault
shone bright Capella, a watcher posted above the Belt.
(26) Down went their lips to the streamlet's marge, where sweet and clear
flowed cool the flood, and their feet were hidden, both shank and knee.
(27) As they drank, they heard as it were a sound from the height behind
and a noise suspect, as though something struck upon other thing,
(28) And the rustle where one girt himself for the chase, in hand
harsh-twanging bow of a *nabʿah* bough and an arrow-pack:
(29) What it was they knew not, and terror seized them, and long of neck
close pressed a she-ass, the chief of four, to her mate's big breast.
(30) Then the hunter shot, and the arrow pierced from side to side
her well-nourished frame, and came out, its feathers all clung with blood;
(31) When she fell, the side of her mate was bared as he turned to flee
in his haste, and swift from behind the hunter an arrow drew;

(32) Then sped it, piercing the he-ass' flank with the far-flung shaft,
one of Ṣaʿdah's best, and the ribs shut close on the death within.
(33) So among them all he scattered bane—one fled as best
life's last remains gave strength, another in stumbling died:
(34) Their legs beneath slipped where the blood from the cruel shafts
dyed deep the ground, as if clad in striped stuff from Tazīd.

* * * * * * * * *

(35) Yea, Fortune strikes with an equal fate the swift-footed steer
full of youth and strength—but the dogs have smitten his heart with dread—
(36) Trained hounds—he knows them, and sinks his spirit as paling East
leads in the day, true dawn at last, though it bring but fear.
(37) Night-long he sought in the *arṭà*-brake for a shelter-nook
from the pelting rain and the chilling blasts that had vexed him sore.
(38) With his eyes he searches the hollows round, and to see more clear
draws close the lids; and his eyes confirm what his ears report.
(39) As he stands in sunlight to warm his back, there close at hand
break forth the first of the hounds, held back till their fellows join.
(40) In his fright he turns to escape, and finds that the way is blocked
by dogs well-trained, two with hanging ears, crop-eared the third.
(41) With their teeth they grip him, but stoutly thrusts he the hounds away,
a defender sturdy of leg, his long sides streaked with brown;
(42) Sideways he turns to bring into play horns sharp as steel—
on them the blood shines red and bright as Socotra's dye:
(43) Two spits they seem, fresh cut to skewer the feasters' meat,
drawn off before it is throughly cooked, as he thrusts them quick.
(45) Till at last, when all of the pack were checked, a good handful slain,
and the rest dispersed this way and that, yelping with pain,
(46) Stood forth the Master to save his hounds, in his hand a sheaf
of slender arrows with shining points, feathers cut close;
(47) Then he shot, if haply the remnant scape: and the arrow sped,
and the bitter shaft transfixed the bull from side to side:
(48) Headlong he crashed, as a camel-stallion falls outworn
in the hollow ground: but the bull was fairer and goodlier far.

* * * * * * * * *

(49) No more abides the assault of Fate in the flux of Time
he who wears a shirt of impleachèd rings and a cowl of steel.

(50) Hot is the mail that enfolds his limbs, and his face is dark
with the fire of fight on the day he joins in the battle-fray.
(51) He rides a mare, deep sunk her eyes, but her bounding rush
nigh bursts her girth-rings—easy-paced, most fleet of foot:
(52) In the morn she gets for herself alone the first draught of milk,
and her flesh is mottled with fat—the finger sinks therein;
(53) And between her thighs ye may see a teat, red, shrunken, dry,
as an earring dangles—its milk no youngling has ever sucked;
(54) Put a slight upon her by thought of whip or the touch of spur—
straight stops she dead, and the burst of sweat is her anger's sign.
(55) While he grips round with his arms the foe, or eludes his clutch,
one day 'tis fated he meets a champion brave and skilled,
(56) His steed a horse light-footed, nimble as mountain-goat:
his fore-legs rise to a quick return—no limping there!
(57) Each challenged other, and all the line of their horse stood still:
stout fighters both, well-learned in war and its thousand sleights:
(58) Each keen to win for himself the praise, each confident
in his skill of fence—and the day for either a day of bale!
(59) Each clad in rings of inwoven steel, King David's work,
or the make of Tubbaʿ, the skilful weaver of coats of mail,
(60) In his hand a lance of Dhū Yazan's store, with a point of steel
fresh furbished, shining with fiery glow like a beacon's light:
(61) Girt round his body a flashing sword, so keen of edge
that the merest touch of its blade cuts through what meets its stroke.
(62) Each, guileful, wrested the other's life with his deadly thrusts,
as a wanton slashes a precious mantle beyond repair.
(63) Each man had lived in the brightest fame—yea, each had won
in his world the loftiest place, if aught could keep Death away:
[(64) But the winds thereafter with sweeping skirts blot out their graves:
Time's sickle reaps in its prime the greatness himself has sown.]

NOTES

(2) Literally, 'What ails thy body that thou art so haggard, since thou hast let thyself be spent in toils? The wealth that thou hast is enough [to buy for thee help and ease].'

(6) Lit., 'They were beforehand with my desire [to die before them], and hurried away after their desire [to die first]; and they were cut off one by one by death: but every man's side has one day to be laid low.' The scholion calls attention to a peculiarity of the dialect of Hudhail in this verse, by which *hawayya* is substituted for the more usual *hawāya*; the same form is occasionally

found elsewhere, as *nawayya* for *nawāya* in a verse of Abū Du'ād of Iyād (*ante*, p. 153), cited in *Naqā'iḍ* 408[10].

(11) 'Pavement': lit., 'like a stone in the flat rock, or paved space, of al-Musharraq': this appears to be a proper name, but the old authorities differ in explaining it. According to al-Aṣma'ī, Musharraq was the name of the *Masjid al-'īdain*, apparently at Minà, near Mecca—that is, the great outdoor praying-place at which the devout population offer united prayer at the two great festivals, that of the breaking of the fast of Ramaḍān on the first day of Shawwāl, and that of the feast of Sacrifices on the tenth of Dhu-l-Ḥijjah—what is called in India an *'Īd-gāh*: Abū 'Ikrimah adopts this explanation, saying that the word means 'a place of prayer', *muṣallà*. Abū 'Ubaidah, on the other hand, reads *al-Mushaqqar*, and explains that this is the name of the market-place of aṭ-Ṭā'if. *Musharraq* means 'exposed to the glare of the sun'.

(15) The translation omits, as immaterial, the name of the master of the slave: the verse literally runs 'like a slave of the house of Abū Rabī'ah, beset by wild beasts'. Abū Rabī'ah, according to al-Kalbī, belonged to the family of 'Āmir b. al-Laith b. Bakr b. 'Abd-Manāt of Kinānah: according to Abū 'Ubaidah, the name is the *kunyah* of al-Mughīrah b. 'Abdallāh of Makhzūm, a foremost man of the Quraish; while Khālid b. Kulthūm suggests (very improbably) that he belonged to a well-known clan in the tribe of Dhuhl b. Shaibān (*ante*, Nos. LXXXVI, LXXXVII). Evidently he was a known person in Abū Dhu'aib's time, and the second seems likely to be the man meant. Various explanations are given of *musba'*, but there can be little doubt that the one chosen is the correct one here: the alternative, favoured by most of the commentators, 'made wild and savage like a wild beast by solitude', has no relevance as a comparison with the loud braying of the wild ass.

(16) For *az'alat-hū* (rendered 'filled with fresh wantonness') there is a *v. l.* *as'alat-hū*, 'turned him into a *si'lāh*', the name of a fierce and cunning variety of the *Jinn* or *Ghūls*, to which horses are often compared: see *ante*, No. VI, v. 12, note.

(21) *Sawā'*, a word of many meanings, is explained here to have the sense of the edge of one of the stony lava uplands called *ḥarrahs*, which continue along the whole length of the Ḥijāz northwards between Mecca and Medina. Bathr, a water in Dhāt 'Irq, the precipitous descent which forms the boundary between Najd and Tihāmah, in the country of Hudhail.

(22) The four she-asses, driven in a group together, are compared to a parcel of camels driven away as plunder.

(23) Here they are compared to the set of arrows with which the game of *Maisir* is played, contained in a *ribābah*, a leather quiver or sheath. The he-ass, who drives them along by constant thrusts, braying all the time, is compared to the shuffler and dealer of the arrows at the game, and his braying to the dealer's voice proclaiming the names of the arrows drawn (this seems the best interpretation of those given in the scholion for *yaṣda'u*).

(24) Here, again, the he-ass is compared, in his constant movement, to a whetstone, or polishing instrument (*midwas*), used by a smith upon a blade which he is fashioning.

(25) 'The Belt', *an-Naḍhm*, *i. e.*, Orion's belt: a *v. l.* is *an-Najm*, the Pleiades. Here, again, is an allusion to the game of *Maisir*, the place of Capella with reference to the Belt being compared to that of the man posted above the shufflers, *ḍurabā*, pl. of *ḍarīb*, to see that the shuffling is done fairly: *cf. ante*, No. X, note to v. 15.

(26) 'Clear', *ḥaṣib al-biṭāh*, 'flowing over a gravelly bottom'.

(27) 'A sound from the height behind', *ḥissan dūna-hū sharafu-l-ḥijābi*, lit., 'a sound between which [and them] was the height [of the *ḥarrah*-precipice, v. 21,] which veiled from them its origin'.

(29) *Hādin jursha'u* in the second hemistich (with a change of case) is exegetic of *bihī* in the first.

(30) The rendering has had to omit the word *'ā'iṭ*, meaning an animal that has not conceived, though covered.

(31) The second hemist. literally—'Then [the hunter] putting [his hand] behind him (*yurji'u*)

felt in his quiver [for another arrow]': *'ayyatha* is specially used for the action of groping, feeling for anything without seeing it.

(32) *Ṣā'idī*, according to the scholion, is one of the constant epithets of arrows (like *Rudainī* of spears), said to be derived from a village in the Yaman called Ṣa'dah where the best arrows were made. The Lexx., however, (see LA and Lane) explain it as an epithet of the wild ass, *banātu Ṣa'data* being a name by which wild asses in general are called, probably meaning 'wildings of the high upland plains'. If so taken, we must render—'He shot, and caused a far-flying arrow to pierce a wild ass in the flank'.

(34) For the Banū Tazīd see *ante*, No. CXX, v. 4. The stuffs made by this tribe had red stripes, to which the streams of blood on the asses' forelegs are compared.

(37) For the *arṭà* see *ante*, No. XXXIV, note to v. 15, and No. CXIX, note to v. 15.

(38) There is a difference of opinion among the scholiasts as to the vocalization of the second hemistich. The rendering follows our text, the eye confirming the ear: but Aḥmad will have it that the ear confirms the eye. His reason, however, is that 'among wild animals the sense of smell is more trustworthy (as an indication of the presence of an enemy) than the hearing, and the hearing than the sight'. This should surely be a reason for saying that the eye confirms—*i. e.*, declares to be trustworthy—what has already been heard, not *vice versa*.

(40) Here too there is a difference of opinion as to the meaning of *furūjahū*, for which see the scholion. The situation is, however, made clear by Labīd, *Mu'all.* 48, where *kila-l-farjaini* is explained by *khalfuhā wa 'amāmuhā*, *i. e.*, the openings before and behind in the thicket where the attack takes place. Consequently *furūj* here must mean the way out, which is blocked by the second group of dogs.

(41) The oryx has a long dark-brown streak (*ṭurrah*) parallel with the spine about half-way down each side, the back being white.

(42) 'Socotra's dye', *aida'*, a name of the *baqqam* or dragon's blood used in dyeing, also called *damu-l-akhawain* and *'andam*. It is a resin yielded by the *Dracaena schizantha* or *D. cinnabari*, a native of Socotra (see LA, x, 294[11]).

(43) 'Fresh cut' represents *lammā yuqtirā*, lit. 'they had not yet been defiled by the reek (*qutār*) of meat'.

After this verse our text has v. 44, the translation of which is as follows:—

> 'Then they pulled him down into the dust, and his side was covered with earth: and every side must one day be brought to ground.'

This verse is evidently inappropriate here, for the oryx with his horns defeats the dogs, killing some and wounding others, and is not by any means overcome by them: moreover the last words are a repetition of the second hemistich of v. 6 above, which is against the canons of verse. The couplet is wanting in the version of the poem contained in the *Jamharah*, and also in the British Museum MS.; and as the *Khizānah* (i, 202, top) gives the number of verses in the poem as 62, not 63, 'Abd al-Qādir al-Baghdādī must also have omitted it. Our scholion says that Abū 'Ubaidah rejected it.

(45) 'Yelping', *yataḍawwa'u*: there is a *v. l. yataḍarra'u*, 'cowering abjectly'.

(48) Apparently the camel-stallion is overcome in a contest with a rival and done to death: *tāriz*, explained as meaning 'dry, breathless, lifeless', is a rare word.

(49) 'Cowl', a hood of steel mail falling over the neck beneath the helmet, called in Arabic *qinā'* or *mighfar*: also sometimes called in English (perhaps erroneously) coif.

(51) The mare is sunken-eyed (*khauṣā*), because she has gone through great exertions already, but nevertheless she is fresh and full of vigour, so that her leaps nearly burst the girth-rings.

(52) Al-Aṣma'ī observed that the second hemistich of this verse shows that Abū Dhu'aib was no judge of horses: if the mare had been as fat and flabby as he describes, she would not have been

good for any exertion, but would have been exhausted after an hour's run. For a somewhat similar verse see *ante*, No. XXII, v. 12, and note.

(54) This verse literally rendered is—'She refuses to put forth her strength when she is provoked, except that she breaks forth in a sweat': the commentary indicates that the provocation is to be understood as the application of whip or spur.

(55) 'While he grips round', *bainā ta'annuqi-hī*: the order of combat in old Arabian times was, first, the interchange of spear-thrusts: then, the foot-fight, in which the warriors fought with swords; and last, the hand-to-hand struggle, when one gripped the other round the neck.

(57) The lines of horse on either side stood still, to watch the fight between the two champions. For *mukhadda'u*, 'experienced', there is a *v. l.* *mukhadhdha'u*, 'bearing the scars of many wounds'.

(59) For the conventional ascription of mail-coats to the workmanship of king David and the Tubba' or king of the Ḥimyarite kingdom, see *ante*, No. X, note to v. 35.

(60) Dhū Yazan, the title of one of the Ḥimyarite kings or princes, Yazan being the name of his castle: spears are called after him in the same way as mail-coats are called after the Tubba', by a poetic convention.

(62) The word *takhālasā* connotes an endeavour of each to seize or snatch the other's life (*nafs*) by sleight or guile. The word *'ubuṭ* in this verse has given trouble to scholiasts. That it means some kind of stuff is indicated by the verb *turqa'u*, 'be patched or mended'. It is generally taken as the plural of *'abīṭ*, of which the most usual meaning is 'in a sound or healthy condition', used of an animal slaughtered, or a warrior slain in his prime. Applied to cloth, or a garment, it would thus mean 'without a seam or blemish', whence my rendering 'precious mantle'. For the other conjectures see the original scholion.

(64) This verse is found in only one of the recensions, that of the *Jamharah* (p. 133), and, in view of the character of that compilation, must be pronounced of weak authority. At the same time it makes a good close to the poem, and introduces the world-wide conception of Time as a reaper who cuts down every growth that his hand has sown.

END OF THE *MUFAḌḌALĪYĀT* IN THE RECENSION OF ABŪ MUḤAMMAD AL-QĀSIM B. MUḤAMMAD AL-ANBĀRĪ.

APPENDIX

I

AL-ḤĀRITH SON OF ḤILLIZAH, OF YASHKUR

For the author, see *ante*, No. XXV. This poem is appended to the rest of the *Mufaḍḍalīyāt* in the Vienna MS., where it is said that it is contained in some recensions. According to the *Fihrist* of an-Nadīm (p. 68), the number of odes in the Collection should be 128. Al-Anbārī's recension gives only 126. The Vienna codex omits No. III of our series, but adds two fragments by Muraqqish (App. II and III, *post*): if this poem of al-Ḥārith's is included, the total is 128, which may be the recension as known to an-Nadīm.

The poem is tolerably well known: its unusual rhyme (*-ā*ijū*) and the rare words it contains make it remarkable, and verses of it are cited in the lexicons and works on *adab*, such as the *Kāmil* of al-Mubarrad and the *Amālī* of al-Qālī. It is included in the poet's *Dīwān*, where two additional verses, beyond those in our text, occur at the end of the poem.

(1) I said to 'Amr when I sent him forth—and beyond us stretched far into the distance the sands of 'Ālij—

(2) 'Restrain not the pregnant camels, scant of milk, from being milked to the last drop—verily thou knowest not who shall deliver the burden of their wombs;

(3) 'And milk for thy guests the whole of their milk: in sooth the worst of milk is that which is left to be absorbed by the she-camel that produces it.

(4) 'Many the she-camels in their tenth month of pregnancy which shall surely be seized by a raider, not slow in his attack nor one to turn aside from it;

(5) 'He shall drive them away, urging them on, to his own people, as the big Bactrian camel-stallion drives before him the young she-camel that has not yet borne a calf.

(6) 'One day thou wast hoping to have from them abundant milk—then the barren and the burden-bearer were all driven away as spoil together.

(7) 'While a man labours and others labour for him, there comes upon him from Fate a sudden grip!

(8) 'He leaves the livelihood he has set in order and gathered together, and a silly spendthrift heir wastes and squanders it.'

NOTES

(1) I follow the readings of LA (iii, 151[21]) and the *Kāmil* (213[4]), *arsaltuhū* and *dūninā*: our text has *abṣartuhū*, 'I saw him', and *dūnihā*, explained as meaning 'beyond the camels'. The *Dīwān* also reads *arsaltuhū*, and *dūnihī*, 'beyond him'. For 'Ālij see *ante*, p. 152, note to v. 13 of No. XLI.

(2) The meaning of *kasa'a* is explained to be 'to apply cold water to the she-camel's udders, after having drawn off a portion of the milk, in order that the remainder (*ghubr*, pl. *aghbār*) may be re-absorbed by her and make her fat'. *Nātij*, one who assists the she-camel in the delivery of her young.

(3) This verse, wanting in our text, is in the *Kāmil* (*l. c.*), the LA (x, 185[7]), and the *Dīwān*.

(5) *Fālij* is explained in the LA (iii, 170[16 ff.]) as a big camel of the half-breed between Bactrian and Arabian, having two humps (whence the name, from *falj*, 'division'); or as in the *Ṣiḥāḥ*, a Bactrian two-humped camel pure and simple, brought from Sind to al-'Irāq for the purpose of covering.

(8) The remaining two verses in the *Dīwān* are unfortunately not quite clear in the reading of the first:—

(9) *Wa-'lam bi-anna-n-nafsa 'in 'ummirat*
yauman lahā min mītatin lā'ijū:
(10) *ka-dhāka ma-l-'insānu fī 'ishatin*
'āliyatin, qāma lahā nāshijū.

(9) Know that though thy soul be granted long length of life, there will come upon it one day the burning pain of death:

(10) Similarly, while a man is enjoying a great and spacious life, there comes upon it a sob (*i. e.*, he is cast into sudden sorrow and weeping).

Mītatin, 'death', is written over *sinatin*, 'drowsiness', which seems to give no sense, and is probably a corruption of the former.

II

MURAQQISH THE ELDER

SEE *ante*, Nos. XLV–LIV. This poem and that which follows are contained in the recensions of the *Mufaḍḍalīyāt* represented by the Vienna MS. (V) and Marzūqī's commentary. In the former they are introduced by words showing that they owe their place in the Collection to Muḥammed b. Ḥabīb, not to al-Mufaḍḍal; Marzūqī makes no reference to their non-inclusion by the latter.

The fragment before us contains elements which were later expanded, by a man of the house of Nahshal, in Dārim, a branch of Tamīm, called Bashāmah son of Ḥazn, into the fine poem embodied in the *Ḥamāsah* of Abū Tammām, pp. 45–48*: but that these four verses properly belonged to Muraqqish is explained in Tibrīzī's commentary, p. 49. The rendering imitates the metre of the original, *Basīṭ*, with some admixture of the *Ṭawīl*.

(1) O Daughter of those our friends, rise, give us thy greeting fair,
and if thou reachest the cup to the noble, reach it to us!

* Included in my *Translations*, p. 18.

(2) And if thou callest one day to a mighty and valiant deed
the chiefest of noble men, let thy call go forth to us!

(3) Dishevelled the hair of our temples: our cauldrons the spoil of our guests:
we heal with our rich store the wounds our hands have made.

(4) Men we who feed the hungry when the chill wind blows from the North,
and the best of all assemblies is that which meets in our tents.

NOTES

(1) 'Daughter of those our friends', *yā dhāta ajwārinā*, lit. 'O thou (*f.*) that belongest to our neighbours': a form of address which is probably unique. *Ajwār* as pl. of *jār* is very rare: the ordinary form *jīrān* would have satisfied the metre here.

(3) The disordered state of the hair, caused by wearing the helmet, is indicative of the constant occupation of the people described with warfare: *cf. ante*, No. I, vv. 14, 15, and note. The second hemistich implies that in the settlement of a quarrel the men of his tribe discharge their debts of blood by payment of camels in bloodwit, and have not to give up members of their body to be slain in retaliation.

III

THE SAME

THE verses belong to the romance of the love of Muraqqish for his cousin Asmā. As mentioned on p. 167 *ante*, Asmā was wedded by her father to a man of Murād; the other incidents of the story do not however agree very well with our poem: it does not appear how Asmā can have previously had her dwelling in Syria (v. 3); the tribe of Qais b. Tha'labah, to which she and Muraqqish belonged, was settled in the mountains of al-Yamāmah. But whatever the occasion of the verses, and even if they are of late origin, as is most probable, they have much beauty. The rendering imitates the original metre, *Khafīf*, with a syllable less in the second hemistich.

(1) Say to Asmā—'Fulfil the promise thou gavest:
see thou give me thy cheer to hearten my way!

(2) 'Wheresoever thou dwellest, housing or tented,
in a country, to me the land's life art thou!

(3) 'If thou'st left now thy dwelling in Syria distant,
and betaken thyself to Ḥimyar and Murād,

(4) 'Look for me there somewhere at hand, and ask tidings
of the travellers who journey up and down.

(5) 'Whensoever thou seest a caravan hasting,
leading horses of race, all nurtured at home,

(6) 'Know that these are my comrades, mounted on saddles of
willow-wood, driving camels on one by one.

(7) 'And whenever thou hearest, whereso it reaches thee,
of a lover who's dead of love or is dying,
(8) 'Know that that wretch is I without doubt, and weep for
one whom Love chained and slew with none to avenge.'

NOTES

(1) For the 'food for the journey', *zād*, referred to frequently in these amatory preludes, see *ante*, No. CXIV, note to v. 1. Here the *zād* is a kiss, a sweet speech, or the like.

(2) 'Housing or tented', a paraphrase of *bi-arḍin au bilādin*, lit., 'whether in a land of settled habitations, the cultivated region, or in an open land—*i. e.*, the wilderness'.

(3) Ḥimyar and Murād, tribes of the Yaman.

(5) 'Nurtured at home', *muqrabāt*, that is, mares always kept near the tents of their owners, constantly tended and fed with their best.

(8) 'Chained', *muṣfad*: according to tho Lexx. the first and second forms only of the verb *ṢFD* have the sense of putting into bonds or chains, while the fourth form means to give gifts freely: the use here of the passive participle of the fourth form in the former sense is therefore suspicious, and probably points to a late origin for the poem. I follow the alternative reading cited by Marzūqī, *lan yuqādā*, for the last words. The reading of V, *li-muqṣadin lan yufādā*, 'for one slain who shall never be paid for', gives a fairly good sense.

IV

SHA'S SON OF NABHĀN, OF LUKAIZ, CALLED AL-MUMAZZAQ

SEE *ante*, No. LXXXI. This is Marzūqī's version of the fragment there given, a version followed by the Vienna MS. Marzūqī, it will be observed, gives a different name to the poet's father. In the rendering here, the additional verses are marked with an asterisk, while the italic figures prefixed to those common to the two versions show where the couplets come in al-Anbārī's recension. The poem as it now stands is still nothing more than a fragment, but the introduction (vv. 1–7) is at least more coherent than in the form given by al-Anbārī.

1. (1) The heart that was smitten with longing is sobered of its youthful passion, and the time has come for the scattering of the whole tribe collected together:

2. (2) Then was he as though not the showers that fall from the clouds, nor the far-sought wine strained from the lees, could cure the burning thirst of his heart,

* (3) From the time that in early morning the litters of the ladies' train climbed the side of the valley, being loaded up at dawning:

* (4) They mount upwards between ar-Rajà and Qurāqir, while the cloak of the sun-mist shimmers over them;

* (5) And already a road, stretching high up, with two borders [like the

ornamental border of a piece of cloth], rough to traverse, whereon the mirage shines and quivers, has been surmounted by them,

* (6) [Escorted] by a mounted company, numerous, dark of hue [by reason of the armour they wear], as though their road in Surrah were a cord stretched between the rugged upland and the low-lying plain.

* (7) The party rise and mount the country-side, spear in hand, guarding the rear of the ladies' troop, and riding close after them.

* * * * * * * * *

7. (8) Then said the men, all of them—'Whither is our journey?' And Mumazzaq hid within from them the evil guile of his mind;

8. (9) Then, when the *rimth* and the *ghaḍà* intervened between us and them, and the fires of the two parties shone before us,

9. (10) And he (*i. e.* Mumazzaq) directed those with him to the west of our territory—and those who were about us would fain that we had taken the way to the East—

* (11) Then the horsemen wheeled against [their enemy's] centre with their spears, galloping at full speed down from the twin peaks of Jadūd, charging through and coming out at the other side.

* * * * * * * * *

3. (12) Now who will carry this message to an-Nu'mān, that Usayyid repairs constantly to aṣ-Ṣafā above al-'Ain, and sings:

4. (13) And that Lukaiz are not the owners of a skinful of clarified butter, [but warriors,] what time their pilgrims rise high [to the Upland on issuing from Minà], and disperse to their several lands?

5. (14) [God] decreed for the whole of our tribe, when his command to them went forth, that they should lead their war-horses alongside [of their camels], and then should overtake [their foes].

6. (16) A generous, noble chief makes with them for the rugged Upland, one keen and swift to strike like the edge of an Indian blade.

* * * * * * * * *

* [(17) [My camel's] forelegs cast about the stones, pounded into fragments by the brown [hard foot], that moves rapidly to and fro, when the rider, with down-cast eyes, hastens her pace,]

* (15) That she may carry me to one who darkens not his favours by treachery, and flattery wins no success with him.

* * * * * * * * *

NOTES

(2) See note on p. 240.

(5) The description of a road as *dhātu nīraini*, 'having two borders, like a fine piece of cloth', is a phrase that has become part of the common stock of poets. It will be noticed that to this poet *ṭarīq*, 'road', is feminine. The people of Najd generally treat the word as masculine—'Rough', *muḥarramah*, like an untanned hide, not yet made soft and smooth by the passage of frequent travellers. The construction of this verse, where *jāwazat-hā* is used of the road making a passage for the party, instead of the party being spoken of as travelling along the road, is very peculiar: see Marzūqī's note.

(6) Surrah is said in Bakrī's lex. (p. 512, *s. v.* Muḥajjar) to be a valley in the country of Abū Bakr b. Kilāb, a division of 'Āmir b. Ṣa'ṣa'ah. 'A cord', *razdaq*, a loan-word from the Persian *rastah* (in Pahlavī *rastak*), meaning a string, a line of houses or trees along a road, and finally a road itself.

(8) This verse seems to mark a somewhat sudden transition from a peaceful journey, the armed men guarding the ladies' train, to a warlike expedition against an enemy: apparently the latter purpose is meant by the 'evil guile' which Mumazzaq (who here figures as the leader of the party) hid within his mind. The journey was, it would seem from v. 13, homewards from the gathering of the tribes at the Meccan annual feast.

(9) See note to v. 8 on p. 241 *ante*.

(11) This verse, introduced by *fa-*, is not a good apodosis. 'Against [their enemy's] centre', *'alà ajwāzi-hā*: the meaning is uncertain. Marzūqī interprets the phrase of the horses, as equivalent to *bi-ajwāzi-hā*, 'with their sides inflated, their muscles strongly set'. Evidently there is a *lacuna* here.

(12) See note to v. 3 on p. 240.

(16) After this verse we must suppose a *lacuna*, followed by a section of the poem relating to a journey undertaken by the poet to some generous friend; v. 17 is a couplet found in the LA, xviii, 250[2], describing the camel he rides: it is ascribed in the Lexx. to Mumazzaq, and must belong to this poem.

(15) This verse where it stands is clearly out of place, and naturally comes after v. 17. For *bi-ghadrin*, 'with treachery (adopted from the other text)', there is Marzūqī's reading *bi-'udhrin*, 'by making excuses when besought', which is less appropriate, since, as pointed out in the Arabic text, a person who excuses himself confers no benefits at all.

THE END.

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INDEX.

N.B. The numbers not in brackets are of pages; the numbers within brackets indicate the verse of the poem, or the note on the verse, in which the name occurs. The letter *n* after a number in brackets means that the note on the verse should be referred to.

I. PROPER NAMES

A. PERSONAL NAMES

The elements *al-*, *Abū*, *Umm*, *Ibn*, *Bint*, *Banū* are neglected in the alphabetical arrangement, except in the names Abū-Bakr, Abū-Karib, and Umm al-Banīn, which will be found under A and U respectively.

B. NAMES OF PLACES

II. SUBJECTS

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